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NEW CENTURY ORGAN METHOD.

TWENTY-FOUR

ORGAN LESSONS.

A Course of Instruction in Organ Manual and Pedal Technique,

BY

HERBERT BOTTING,

(MUS. D., DUNELM; F.R.C.O.).

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Preface.

THIS Book contains all that it is essential for a student to learn of Organ Technique, in the briefest form possible, consistently with thoroughness. Each "Lesson" contains sufficient work for a week's practice, for a pupil of average industry and ability. This arrangement will facilitate the teacher's work.

From "No. 3" onwards, each "Lesson" is divided into three sections:—(*a*) Manual alone, (*b*) Pedals alone, (*c*) Manual and Pedals together; every pedal exercise being immediately followed by a study for hands and feet together, with further practice in the same kind of pedalling. This will give variety and interest to the student's work.

The "Definitions," the description of an ordinary Three-Manual Organ, "Abbreviations explained," and "Hints upon Registering," will be useful for instruction and reference, and it is hoped that the "12 Common-Sense Suggestions to young deputy-organists" will prove of assistance.

HERBERT BOTTING.

BRIGHTON, 1905.

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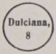
DEFINITIONS.

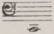
Manual—A key-board played upon by the hands.

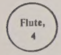
Pedals—A key-board played upon by the feet.

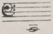
Stop—A row of pipes, all of the same shape and construction, and all producing the same kind of *tone*, although differing in *pitch*.

Stop-handle—A knob, usually of wood or ivory, bearing a name indicating the "stop" controlled by the mechanism of which the "stop-handle" forms part. The name informs the player as to the quality of tone he may expect upon drawing out the stop-handle. A numeral placed under or over the name indicates approximately the length, in feet, of the longest pipe belonging to that particular stop. Thus:—



means a soft, sweet-toned stop, whose longest pipe, *i.e.*,  , is about 8 ft. in length, and therefore gives a note of the same "pitch" as the corresponding note upon the piano.



means a stop whose tone resembles that of a flute. Its longest pipe, *i.e.*,  , being 4 ft. in length, *i.e.*, of only half the length of the longest pipe of the Dulciana, will give a note an octave higher than the 8 ft. pipe. A 2 ft. stop will sound two octaves higher, and a 16 ft. stop an octave lower, than one of 8 ft.

Great Organ—In a "Three-Manual Organ" this is the name generally applied (in English organs) to the middle row of keys. (It is the lowest in Continental instruments). The stops belonging to this manual are of stronger and fuller tone than those played from other manuals.

Swell Organ—The pipes belonging to this part of the organ are enclosed in a box, the front, sides or back of which is composed of Venetian shutters. By means of the "Swell Pedal," worked by the player's foot, these shutters may be made to open or close gradually, causing an increase or diminution in the volume of sound. Hence the name, "Swell" Organ.

The keyboard for this organ is generally placed above that of the Great Organ.

Choir Organ—This is generally the lowest row of keys. Its stops are of a soft but clear tone, and are specially useful in accompanying singers. The pipes are sometimes enclosed in a box, as in the "Swell," to give more expressive power to the "Solo stops," so often found in the Choir Organ.

Solo Organ—A fourth Manual, generally placed above the Swell Organ. This is devoted exclusively to "Solo stops," *i.e.*, stops which are intended for the performance of solo effects, or of prominent melodies, the accompaniment to which is supplied by one of the other manuals.

Coupler—Mechanism by means of which two manuals, or the pedals and manuals, are connected, so that upon pressing down a key upon one keyboard, the corresponding key upon some other keyboard is pulled down with it. The coupler is controlled by a stop-handle, bearing a name.

Combination or Composition Pedals—Strongly made pedals, placed above the ordinary pedal-board, by which certain fixed combinations of stops may be drawn. The stops can thus be re-arranged without removing the hands from the keys. Thumb pistons, placed between the rows of keys, are sometimes provided for the same purpose, and are now generally found on large organs.

Reeds—Pipes whose tone bears a considerable resemblance to that of the orchestral instruments after which "reed" stops are named; *e.g.*, Oboe, Clarinet, Trumpet, &c. The tone is produced by the vibration of metal tongues.

Diapasons—A general name given collectively to the stops or pipes (other than reeds) of 8 ft. pitch. The diapasons supply the foundation tone of the organ, and are the most characteristic part of the instrument.

Tremulant—A mechanical contrivance, set in motion either by hand or foot, affecting the wind, by which the tone of certain stops is made to throb or tremble.

Registering—The art of selecting stops. (See "Hints upon Registering," page 56).

An ordinary Three Manual Organ of moderate size will contain the following Stops, or others closely resembling them:—

ON THE PLAYER'S LEFT:—

SWELL.

1	Oboe	8 ft.
2	Cornopean (or Horn)	8 ft.
3	Mixture	3 ranks
4	Piccolo (or Fifteenth)	2 ft.
5	Principal (or Gemshorn)	4 ft.
6	Echo Gamba (or Salicional)	8 ft.
7	Voix Célestes	8 ft.
8	Lieblich Gedackt	8 ft.
9	Open (or Violin) Diapason	8 ft.
10	Lieblich Bourdon (or Contra Gamba)	16 ft.

COUPLERS.

1 Swell Octave.
2 Swell to Choir.
3 Swell to Great.
4 Swell to Pedals.
5 Great to Pedals.
6 Choir to Pedals.

PEDALS.

1	Bass Flute (or Octave)	8 ft.
2	Violoncello	8 ft.
3	Bourdon	16 ft.
4	Open Diapason	16 ft.
5	Trombone	16 ft.

ON THE PLAYER'S RIGHT:—

GREAT.

1	Trumpet	8 ft.
2	Fifteenth	2 ft.
3	Mixture (or Twelfth)	2⅔ ft.
4	Harmonic Flute	4 ft.
5	Principal	4 ft.
6	Dulciana	8 ft.
7	Claribel	8 ft.
8	Open Diapason	8 ft.
9	Double Diapason	16 ft.

CHOIR.

1	Clarinet	8 ft.
2	Suabe Flute	4 ft.
3	Stopped Diapason	8 ft.
4	Gamba (or Salicet)	8 ft.
5	Dulciana	8 ft.

A detailed description of the tone of each stop is unnecessary, as the student has only to draw each stop in turn, singly, to ascertain its tone for himself. He will notice that each manual is complete in itself, being provided with 8, 4, 2, and possibly 16 ft. stops; and one or more reeds, and that upon all manuals, the 8 ft. stops largely predominate. The Oboe, Cornopean, Trumpet and Clarinet are reed stops. The "Mixture" has 2, 3 or 4 pipes to each manual key, and the "12th" sounds a note a 12th above the note actually played. These two stops can never be used alone, but are only employed in conjunction with 8, 4 and 2 ft. stops to brighten the tone. The "Voix Célestes" cannot be used alone, being tuned perceptibly sharper than the remainder of the organ; but drawn with only the "Echo Gamba," or some similar stop, it gives a wavy, ethereal tone, which is very effective, if not employed too frequently. When the "Swell Octave" is drawn, every note upon the "Swell" is coupled to its octave. "Swell Super-Octave to Great" and "Swell Sub-Octave to Great" are also to be found.

Further information upon the use of the stops is given on page 56, under "Hints upon Registering."

ABBREVIATIONS EXPLAINED.

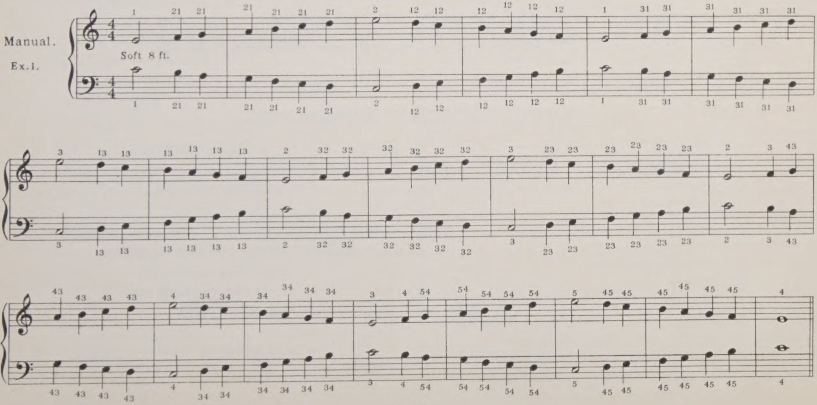
Gt. = Great Organ.
Sw. = Swell Organ.
Ch. = Choir Organ.
Ped. = Pedal Organ.
Cpd. = Coupled.
Sw. to Gt. = Swell coupled to Great.
Gt. to Ped. = Great coupled to Pedals.
Diap. = Diapason.
Prin. = Principal.
Gt. Diap. = The 8 ft. stops on the Great Organ, without reeds.
Gt. to Prin. = The 16, 8, and 4 ft. stops, without reeds.
Gt. to 15th = The 16, 8, 4, and 2 ft. stops, without reeds.
Full Gt. = All the stops on the Great Organ.

Soft Sw. = 8 ft. stops on the Swell Organ, without reeds.
Sw. to Oboe = 8 ft. stops on the Swell Organ, with the Oboe.
Sw. to Prin. = 8 ft. stops on the Swell Organ, with the Oboe, and 4 ft. stops.
16, 8, 4, *and* 2 = 16, 8, 4, and 2 ft. stops.
Reeds off = Discontinue the use of the reed stops.
Man. = Manuals only, without pedals. } Used in Organ music written upon only two staves.
Ped. = Play the bass part on the pedals. }
Trem. = Tremulant.
Sw. open or *Sw. fixed* = Swell box opened by means of the Swell Pedal.

The names of the Stops, too, are often abbreviated, *e.g.*: *Ob.* = Oboe, *Cl.* = Claribel, *Clar.* = Clarinet, *Dul.* = Dulciana, *Fl.* = Flute, &c.

LESSON 1.

To play smoothly and evenly. Two figures placed over one note indicate that one finger is to be exchanged for another, without allowing the key to rise. However long the note may be, make the change of finger instantly. Practise with each hand separately at first, and together afterwards. The finger changing is necessary for training the hand for part-playing.

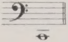


The pedals consist of long and short keys, corresponding with the white and black keys of the manuals. Keep the feet close up to the short keys, and the left foot behind the right, so that, when necessary, the left toe may pass behind the right heel or the right heel over the left toe.

In pedalling, let there be no movement of the body, and do not allow the knees to rise. Keep the knees quite close together, except when the distance from one pedal to another makes this impossible. Let all up and down movement be strictly limited to the ankle The foot should work freely from the ankle as the hand does from the wrist. Do not *strike* the pedals with the feet or an ugly tapping sound is made, but *press* them down swiftly and firmly. Play with the *middle* of the sole or heel – not with the side.

∧ signifies toe.
⊔ .. heel.

The signs for the right foot are placed above the stave – those for the left below the stave.

The lowest pedal note is 

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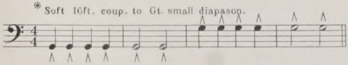

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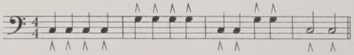
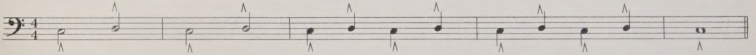


In the following exercise, take great care that the two notes shall not be heard together – one pedal must come up as the other goes down.

Ex. 4.



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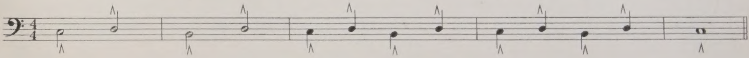

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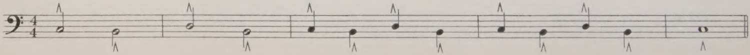

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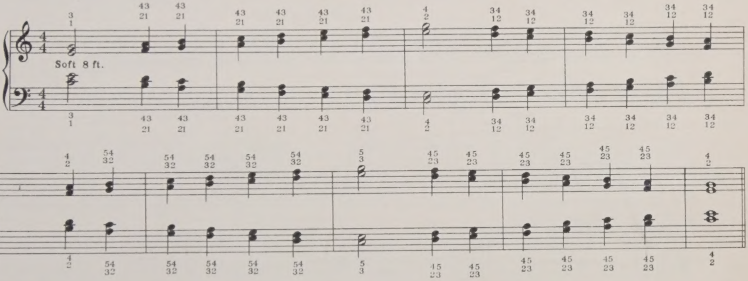
* See "abbreviations explained" Page 7.

LESSON 2.

Do not attempt to play the following with both hands together, until each hand can play its part quite perfectly alone.

Manual.

Ex. 7.



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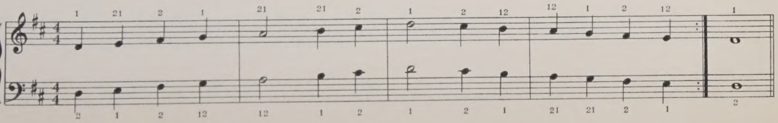

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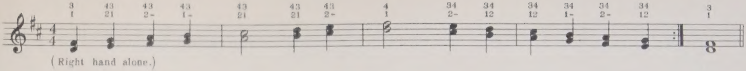

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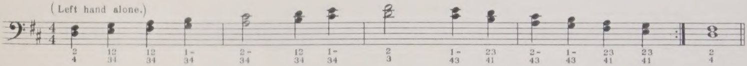
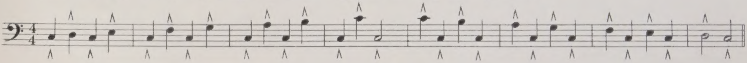


Never move from the centre of the organ stool. Remember that if you are nearer to the higher keys, you are farther from the lower ones, and vice versâ. A very slight turning of the body, if both feet are required at one end of the pedal board, is all that is ever necessary.

With one foot stationary. Keep the knees together as long as is possible.

Pedal.
Ex. 11.



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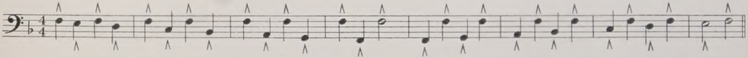
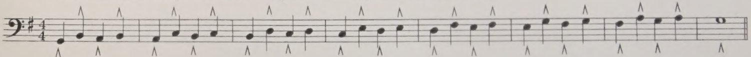


Small intervals. Keep the knees together throughout the exercise.

Ex. 13.



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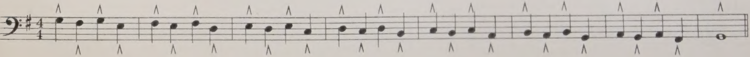
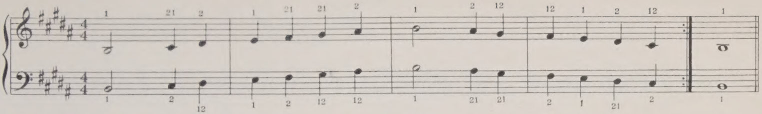


LESSON 3.

Manual.

Ex. 15.



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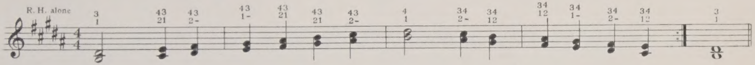

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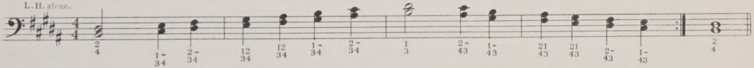

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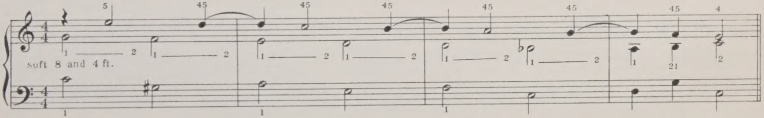
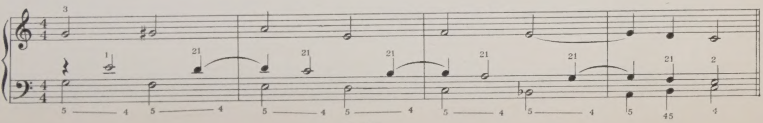
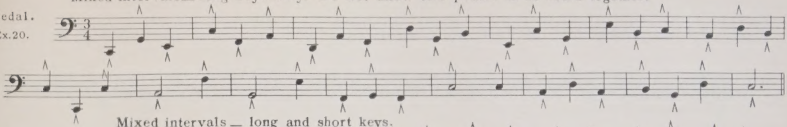

soft 8 and 4 ft.

Ex. 19.



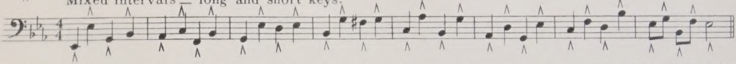
Mixed intervals — long keys only. Do not allow two pedals to be heard together.

Ex.20.



Mixed intervals — long and short keys.

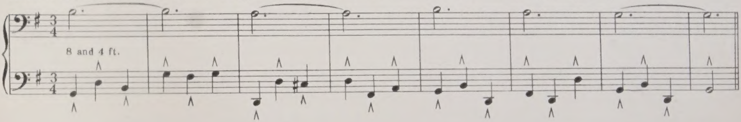
Ex. 21.



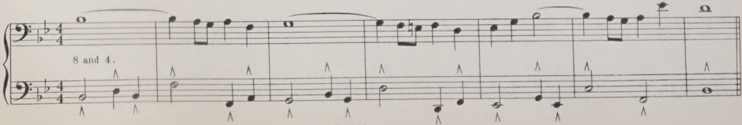
At first the student may look down at the pedal-board to find the keys. After this he should check the accuracy of his pedalling by observing the manual keys pulled down by the pedal coupler, without looking at his feet at all. And from the 5th lesson onwards he must keep his eyes upon his music and let his ear be his sole guide. With practice, his feet will find their keys as readily and with as little thought as his fingers.

He must now begin to acquire independence of the left hand and feet — the greatest difficulty which the organ student has to contend with. Couple the pedals to the manual which is being played upon.

Ex.22.



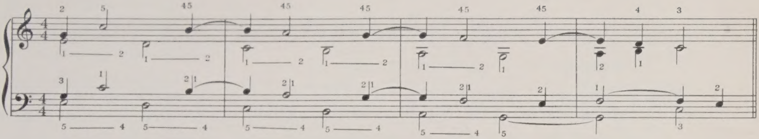
Ex.23.



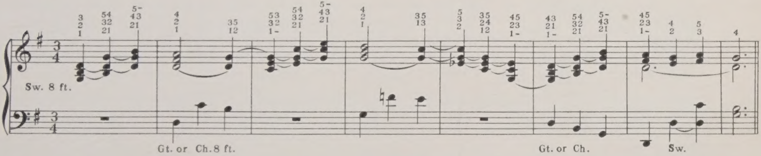
LESSON 4.

Manual.

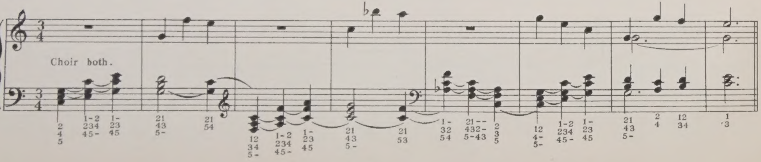
Ex.24.



Ex.25.

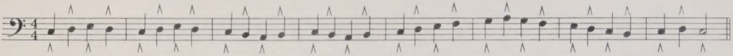

Sw. 8 ft.
Gt. or Ch. 8 ft.
Gt. or Ch.
Sw.

Ex.26.



To pass one foot behind the other, as in pedal scale playing. Keep the left foot behind the right, and raise the right heel sufficiently to allow the left toe to pass under it. Let the right toe play as close as possible to the short keys, so that the left foot may have sufficient room at the back to move freely. This applies to whichever foot is in front.

Pedal.
Ex.27.



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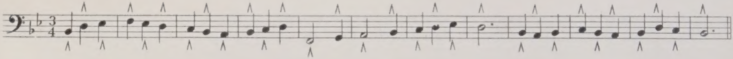
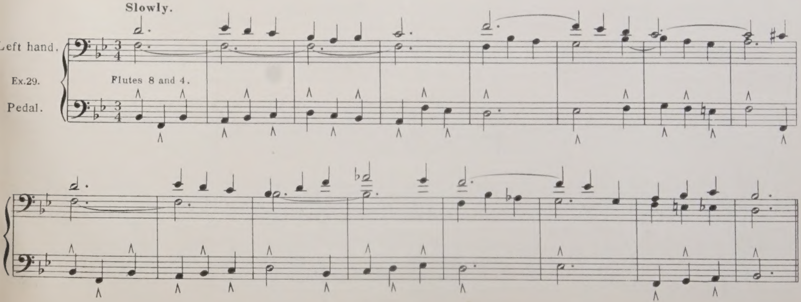


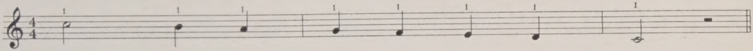
Ex.29.



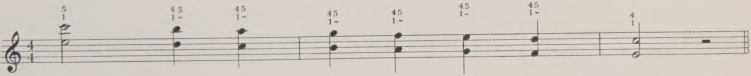
LESSON 5.

To enable the thumb to pass smoothly and evenly from key to key, in cases in which a change of finger is not practicable. Keep the wrist low, and alternately straighten and bend the thumb, taking care that the *nail,* not the knuckle, glides over the edge of the key.

Ex.30.
Right hand.
(Thumb only)

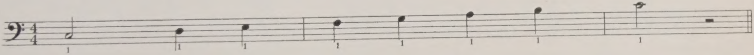


Ex. 31.
Right hand.

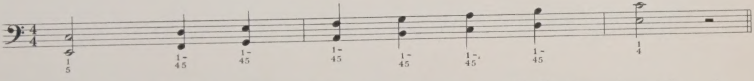


5 1
45 1-
45 1-
45 1-
45 1-
45 1-
45 1-
4 1

Ex.32.
Left hand.
(Thumb only)

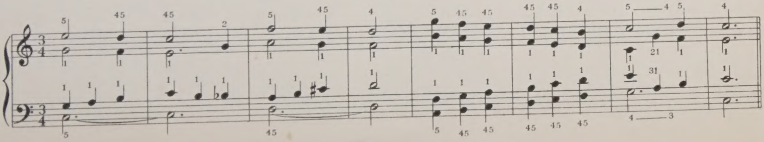


Ex. 33.
Left hand.



1 5
1- 45
1- 45
1- 45
1- 45
1-, 45
1- 45
1 4

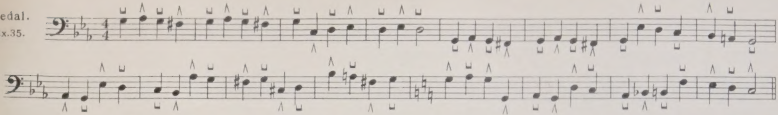
Ex. 34.



5 45 45 2 5 45 4 5 45 45 45 45 4 5 4 5 4
1 1 1 1 1 1 1 1 1 1 1 1 21 1 1
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 31 1 1
5 45 5 45 45 45 45 45 4 3

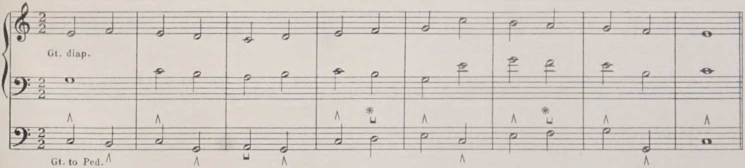
To use the heel as well as the toe. Press the pedal down with the *middle* of the heel. The heel is never used upon the short pedals. The use of alternate toes, whenever possible is the best form of pedalling.

Pedal.
Ex.35.

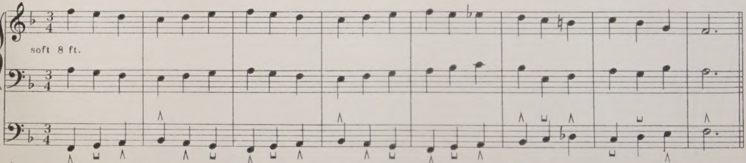


Studies in 3 parts. Press down the three keys exactly together. Do not play one note while you are finding others, but mentally grasp the position of the complete chord and attack it firmly and confidently.

Manual.
Ex.36.
Pedal.



Ex.37.



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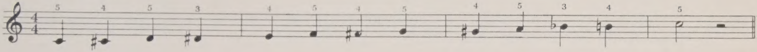
*The use of the heel in such cases as these is not necessary. The notes marked * could be better played by the left toe, but they are given to the heel that the student may have practise in using it.

LESSON 6.

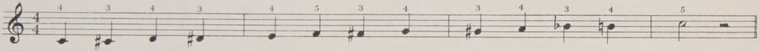
To pass the longer fingers over the shorter ones.

Right hand:-

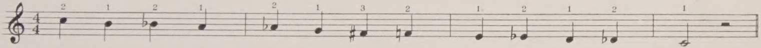
Ex. 38.



Ex. 39.

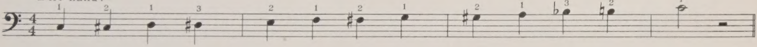


Ex. 40.

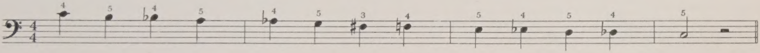


Left hand:-

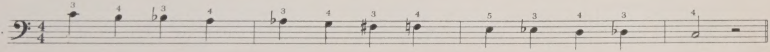
Ex. 41.



Ex. 42.

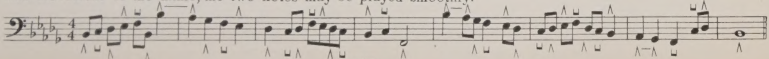


Ex. 43.



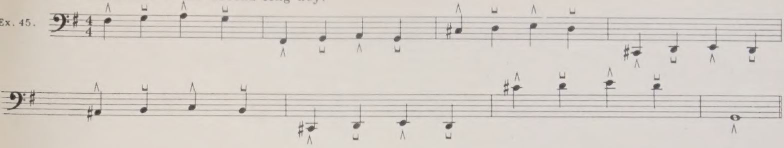
If two short keys have to be played in succession, play one with each foot; but in the case of three consecutive short keys, two must be played by one foot and the remaining one by the other foot, care being taken to allow part of the sole of the foot to overhang the second of the two short keys, so that, by a slight side-to-side movement of the ankle, the two notes may be played smoothly.

Ex. 44.

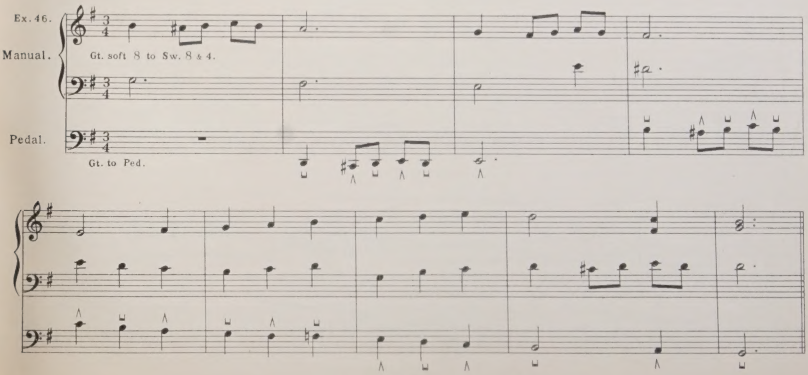


To play a short key followed by two long ones with one foot, which often has to be done, draw the foot back smartly while in the act of playing the first of the two long keys with the heel. This will leave room to turn the foot to the second long key.

Ex. 45.

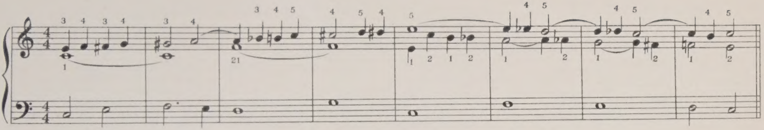


Ex. 46.

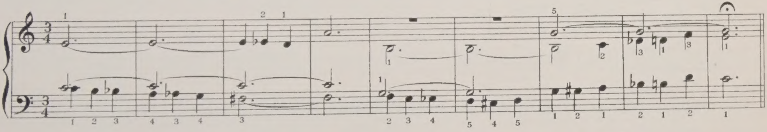

Manual.
Gt. soft 8 to Sw. 8 & 4.
Pedal.
Gt. to Ped.

LESSON 7.

Ex.47.

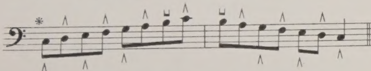


Ex.48.

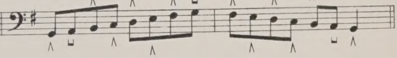


Pedal scales. (Major.) Keep the left foot behind the right.

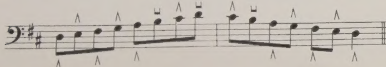
Ex.49.



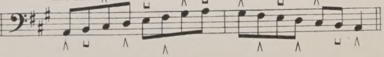
Ex. 50.



Ex. 51.



Ex. 52.



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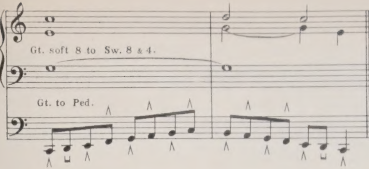
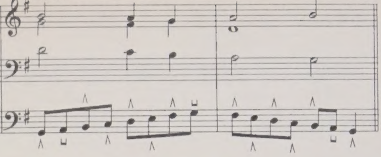
* The lower octave of this and other scales will be found below, accompanied by the hands.

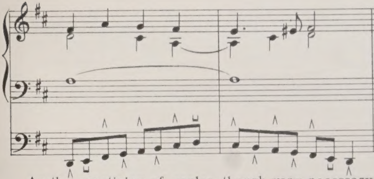
Ex.53.



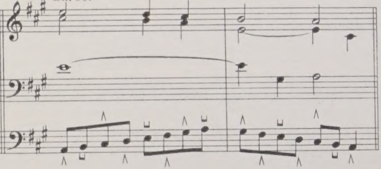
Ex 54.



Ex.55.



Ex. 56.



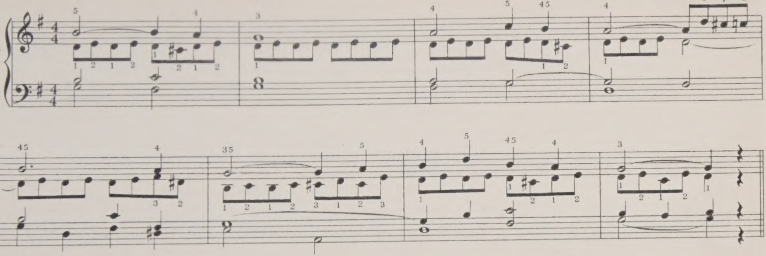
As the practising of scales, though very necessary, is apt to become wearisome, it will be well now for the student to learn some easy piece, which will maintain his interest in his work. Let it be an "original" piece not an arrangement of a composition for some other instrument or for voices. The names of a few suitable pieces are given below:-

MEDITATION.	*CHARLES VINCENT.*	1/- net.
IMPROMPTU GRAZIA.	*do.* ..	1/- ..
SIX SHORT PIECES.	*HENRY ROGERS.*	2/6 ..
FOUR SHORT EASY PIECES.	*CHARLES W. PEARCE.*	1/6 ..
BERCEUSE.	*EDMONDSTONE DUNCAN.*	1/- ..
PASTORALE.	*do* ..	1/- ..
MELODY in F.	*L. MEADOWS WHITE.*	1/- ..
MORNING & EVENING.	*ALFRED HOLLINS.*	1/- ..
Any number of "The Organum Ecclesiæ."	*Edited by EDMONDSTONE DUNCAN.*	1/- ..

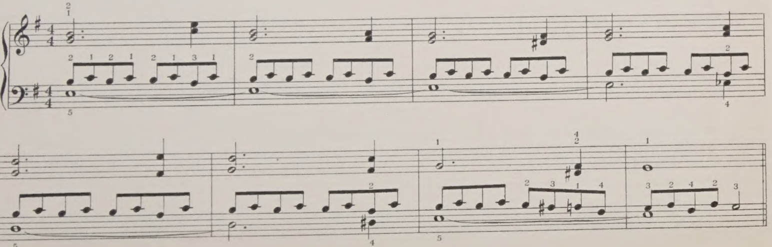
LESSON 8.

To acquire independence of finger.

Ex. 57.



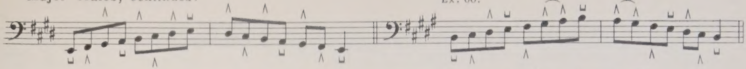
Ex. 58.



Major scales, continued.

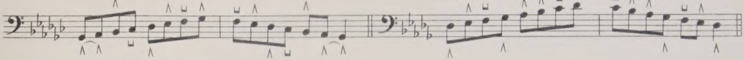
Pedal.
Ex. 59.

Ex. 60.



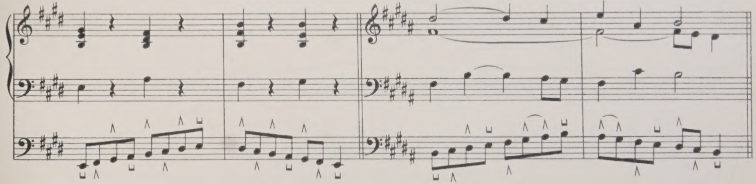
Ex. 61.

Ex. 62.



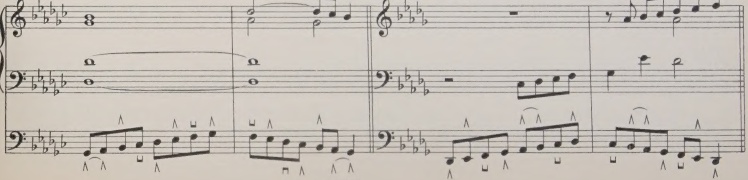
Ex. 63.

Ex. 64.



Ex. 65.

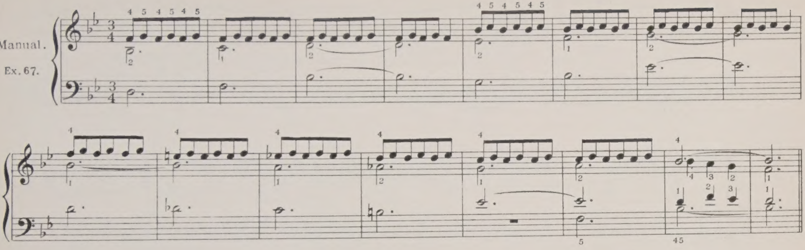
Ex. 66.



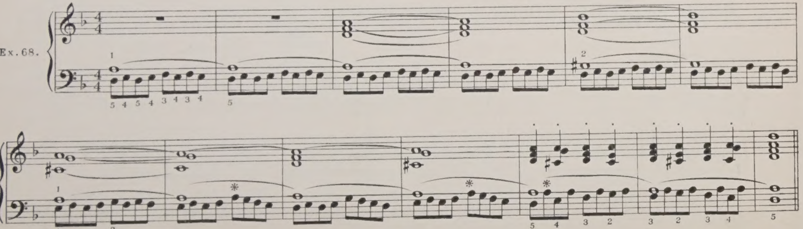
LESSON 9.

Manual.

Ex. 67.



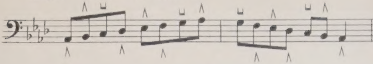
Ex. 68.



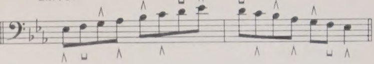
* Do not strike this note again; merely raising the preceding note (F) in the same part is sufficient.

Major scales concluded.

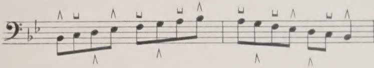
Ex. 69.



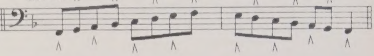
Ex. 70.



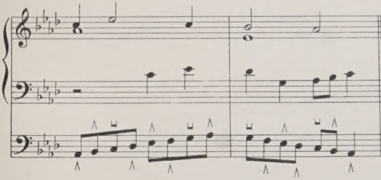
Ex. 71.



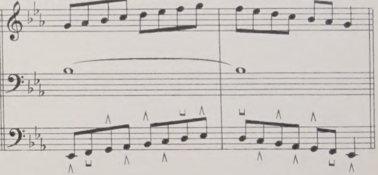
Ex. 72.



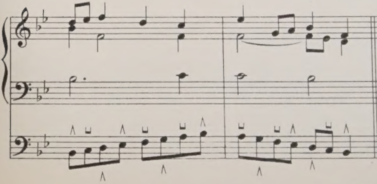
Ex. 73.



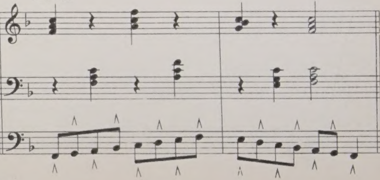
Ex. 74.



Ex. 75.



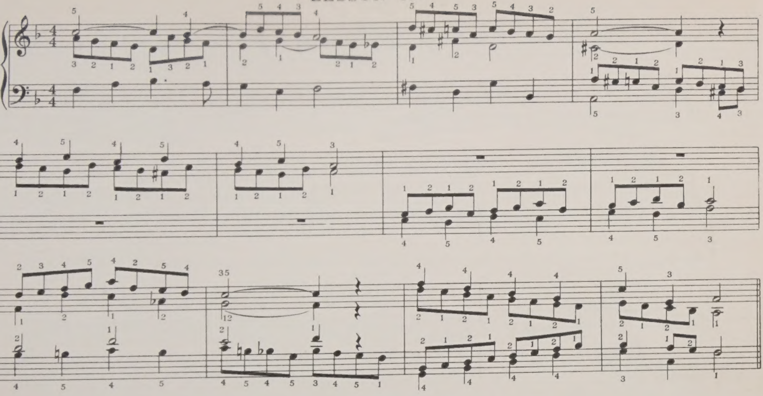
Ex. 76.



LESSON 10.

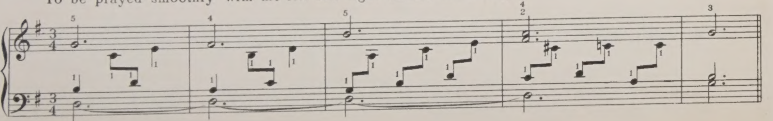
Manual.

Ex. 77.



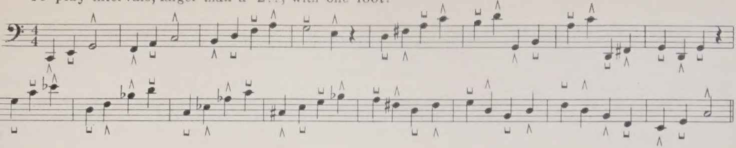
To be played smoothly with the left and right thumbs alternately.

Ex. 78.

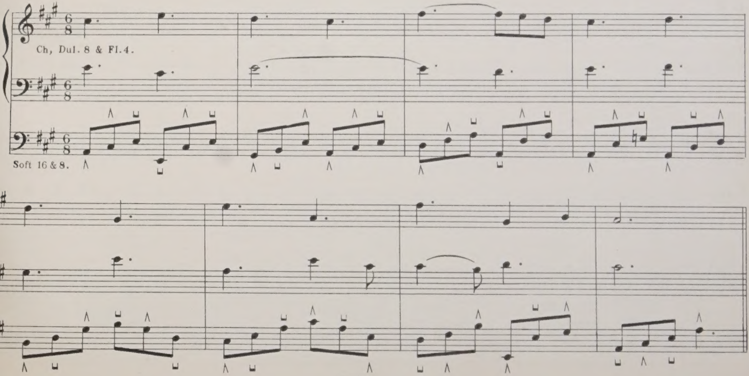


To play intervals, larger than a "2nd," with one foot.

Ex. 79.

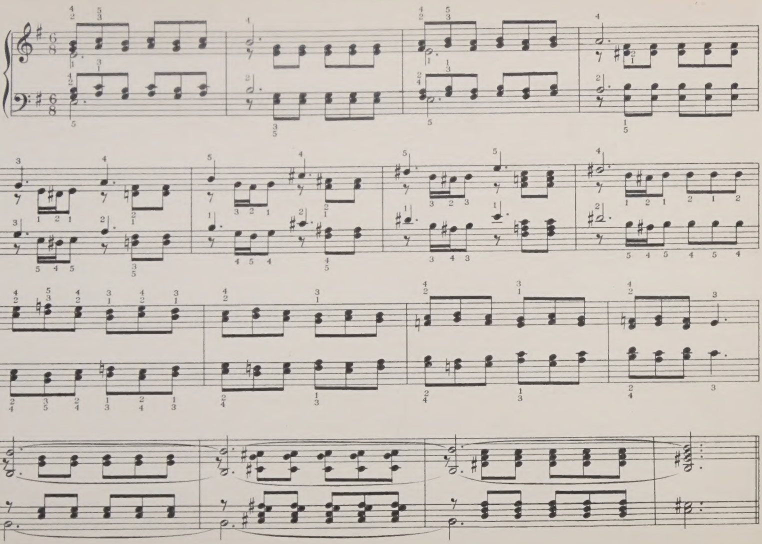


Ex. 80.


Ch, Dul. 8 & Fl. 4.
Soft 16 & 8.

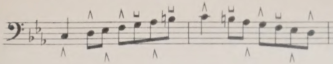
LESSON 11.

Ex. 81.

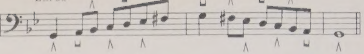


Pedal scales — harmonic minor.

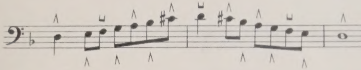
Ex. 82.



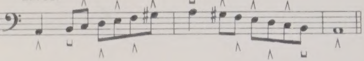
Ex. 83



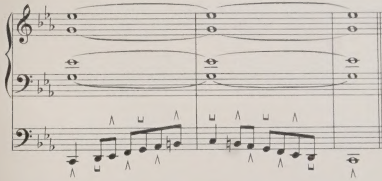
Ex. 84.



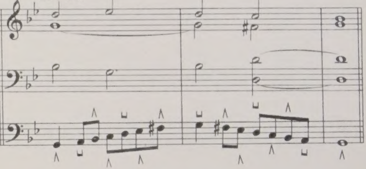
Ex. 85.



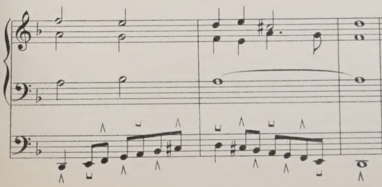
Ex. 86.



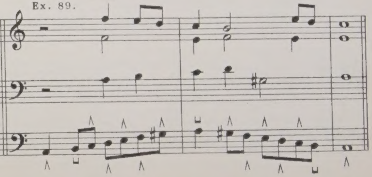
Ex. 87.



Ex. 88.



Ex. 89.

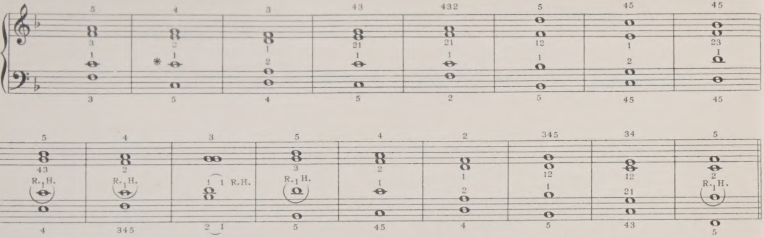


LESSON 12.

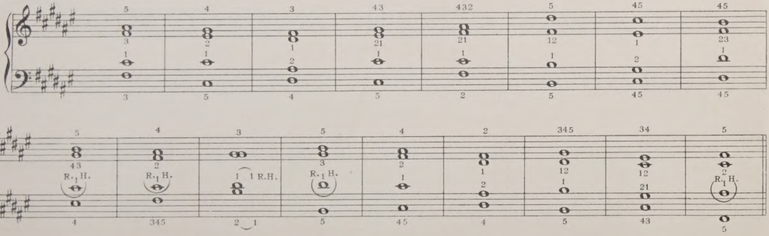
General practice in smooth part-playing.

Manual.

Ex. 90.



Ex. 91.



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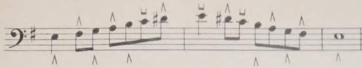
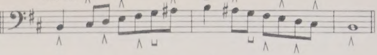
* A note which is common to two adjoining chords (as this 'C') is to be held down, even if it is not actually tied to the same note in the preceding bar. This however does not apply to such notes in the uppermost part.

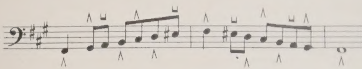
Ex. 92.



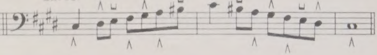
Ex. 93.



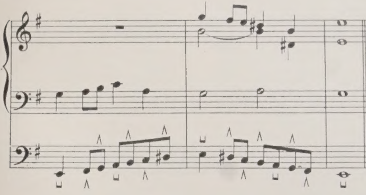
Ex. 94.



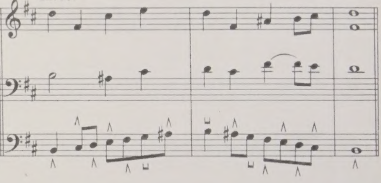
Ex. 95.



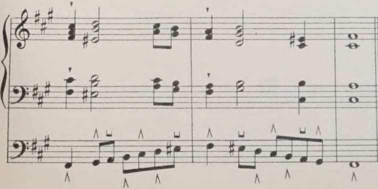
Ex. 96.



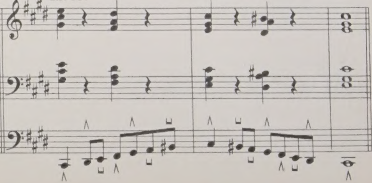
Ex. 97.



Ex. 98.



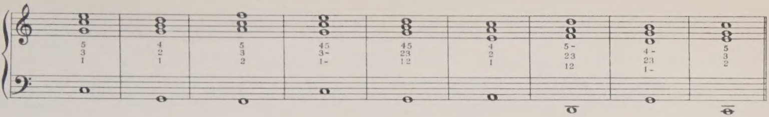
Ex. 99.



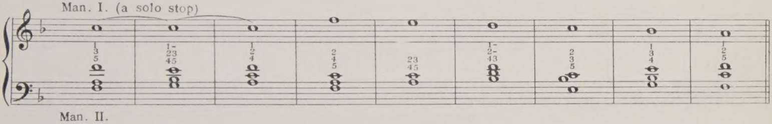
LESSON 13.

Manual.

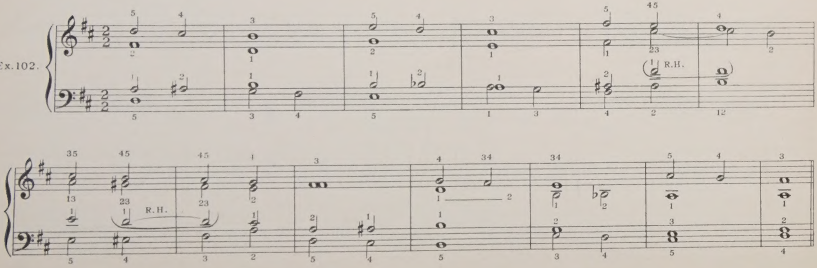
Ex.100.



Ex.101.


Man. I. (a solo stop)
Man. II.

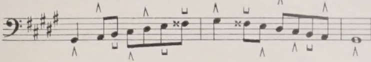
Ex.102.



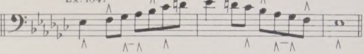
The student should by this time be able to find suitable fingering without any assistance. In order that he may have practise and acquire facility in doing so, no figures will be given in the following exercises. The occasional playing of a note in the tenor part by the right thumb or of a note in the alto part by the left thumb, and the transference of a sustained note from one hand to the other, will be found invaluable in obtaining absolute smoothness.

Minor scales, concluded.

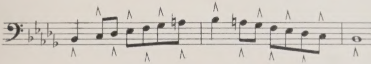
Ex. 103.



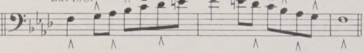
Ex. 104.



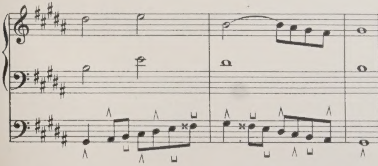
Ex. 105.



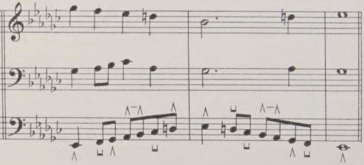
Ex. 106.



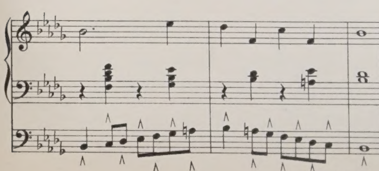
Ex. 107.



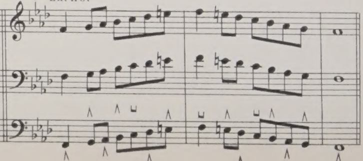
Ex. 108.



Ex. 109.



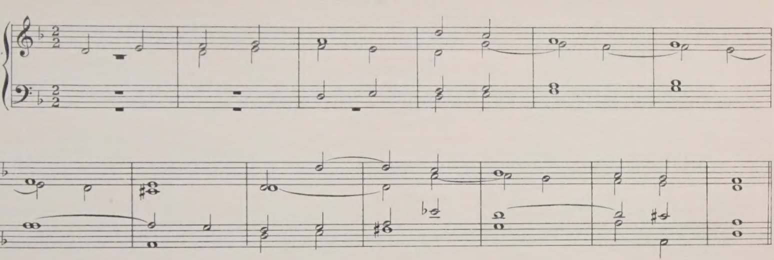
Ex. 110.



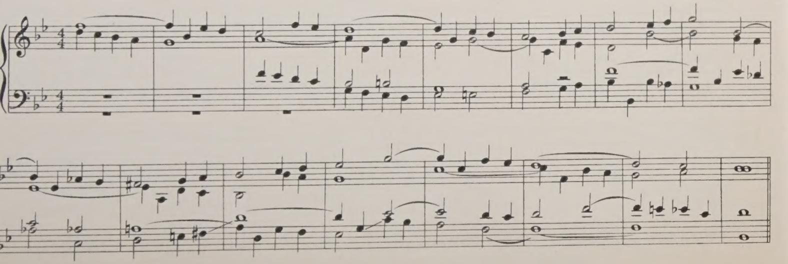
LESSON 14.

Manual.

Ex.111.



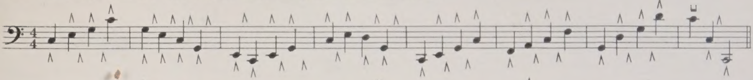
Ex.112.



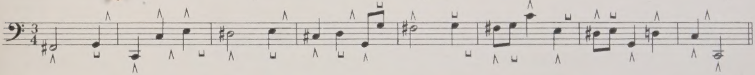
To transfer a long pedal from one foot to the other. This is very often necessary in order to play two intervals, in the same direction, smoothly; or to release a foot to use the swell or a combination pedal.

Keep the left foot behind the right, as usual, and take care that one foot does not release the pedal until the other is firmly planted upon it, so that the pedal remains down.

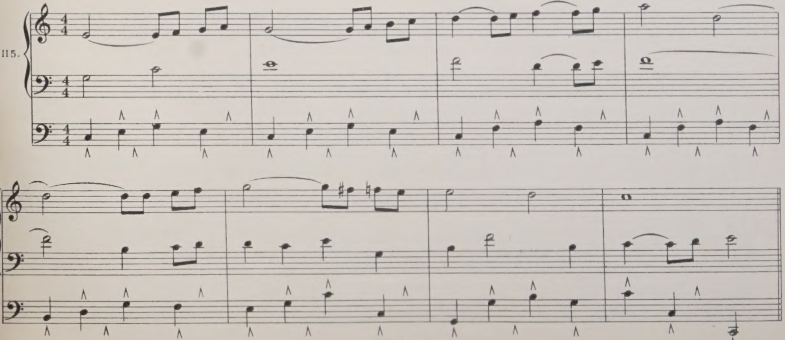
Ex. 113.



Ex. 114.



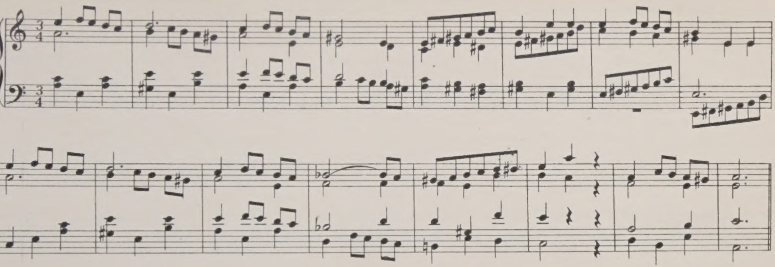
Ex. 115.



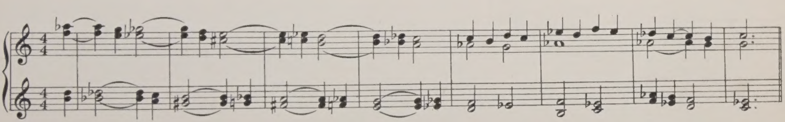
LESSON 15.

Manual.

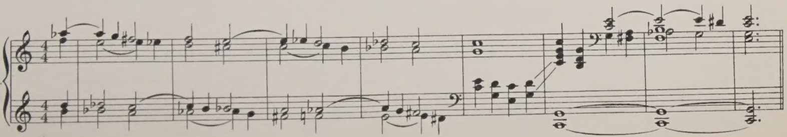
Ex.116.



Ex.117.

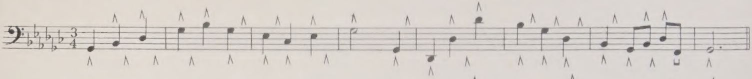


Ex.118.

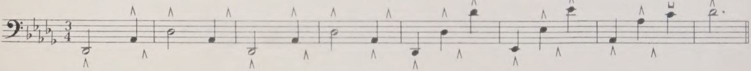


To transfer a short pedal from one foot to the other. The foot which first presses the short pedal down must leave enough of the pedal uncovered to allow the other foot to hold it firmly while the first foot moves on.

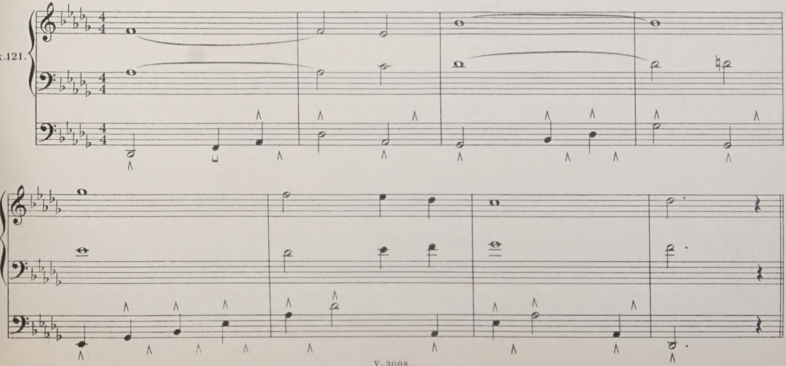
Ex. 119.



Ex. 120.



Ex. 121.

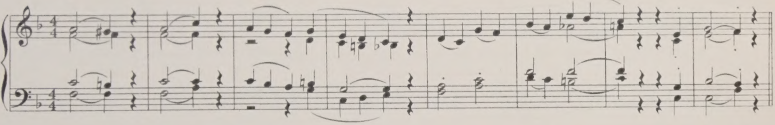


LESSON 16.

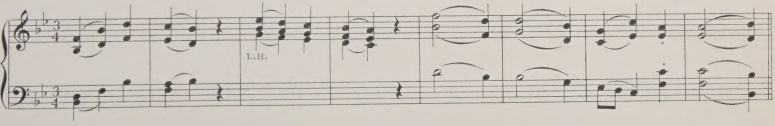
Exercises upon phrasing The last note or chord under the curved line to be of only half the length indicated by its shape; e.g. ♩ = ♪

Manual.

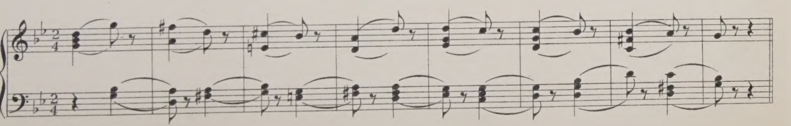
Ex.122.



Ex.123.

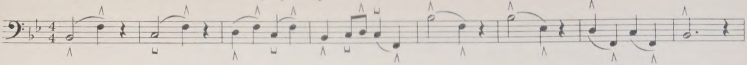


Ex.124.



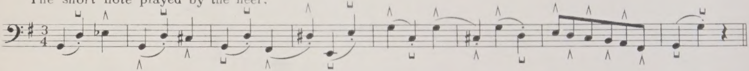
Pedal phrasing — the short note played by the toe.

Ex. 125.



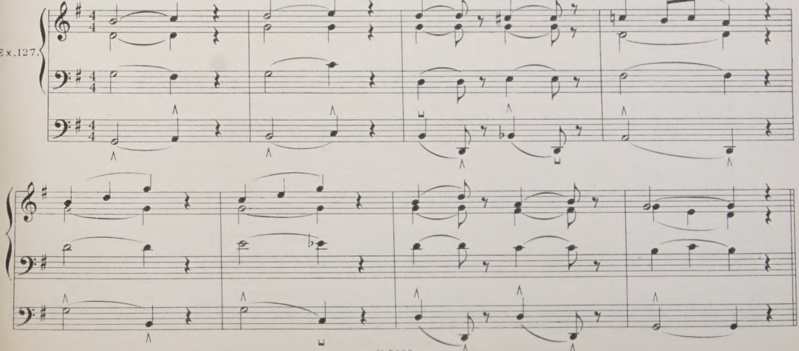
The short note played by the heel.

Ex. 126.



The hands and foot must be raised exactly together.

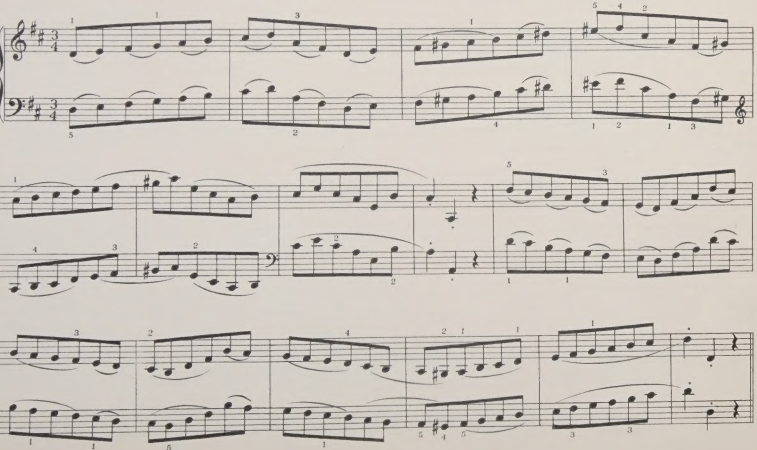
Ex. 127.



LESSON 17.

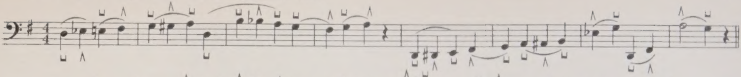
Do not attempt the special phrasing of the next exercise until the notes, with their correct fingering, have been thoroughly mastered.

Ex.128.

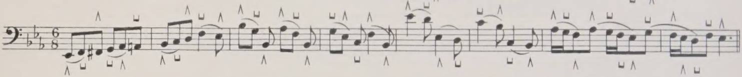


Pedal phrasing — both notes with one foot.

Ex. 129.

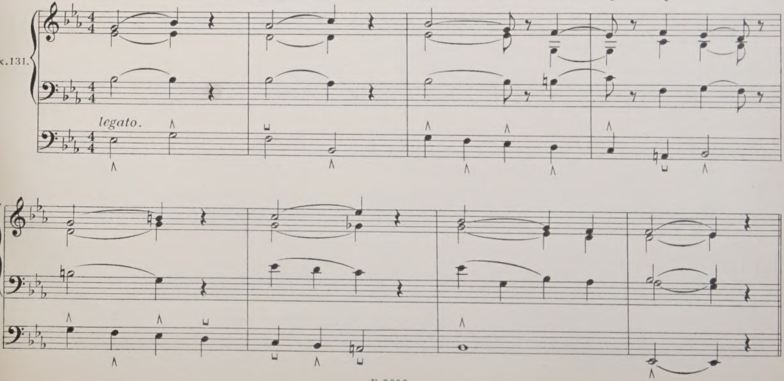


Ex. 130.



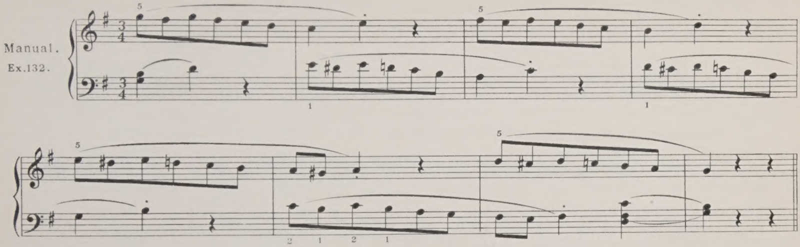
Phrasing in the manual part only — to enable the hands and feet to work independently.

Ex. 131.

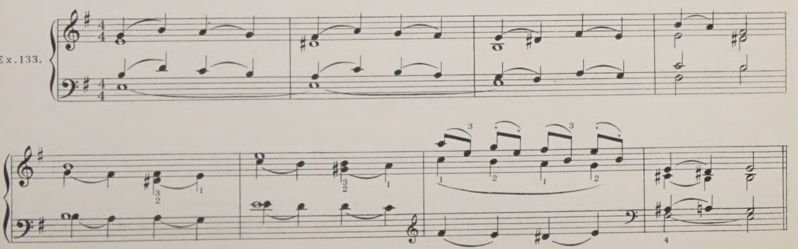


LESSON 18.

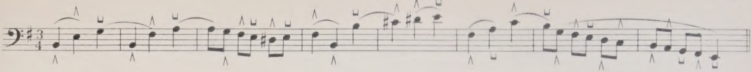
Ex.132.


Manual.
5
1
1
5
5
2 1 2 1

Ex.133.


3
2
1
3
2
1
3
3
1
2
1
2
4

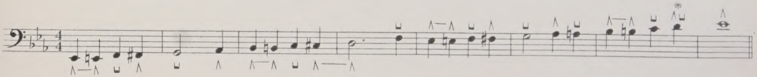
Ex.134.



When, for a moment, only one foot is available for pedalling, so that there is really no other means of executing a passage smoothly, "the glissando," i.e. the sliding of the toe from a short to a long key, may be used. It should however be very seldom employed, as the sudden release of the short pedal is likely to be noisy.

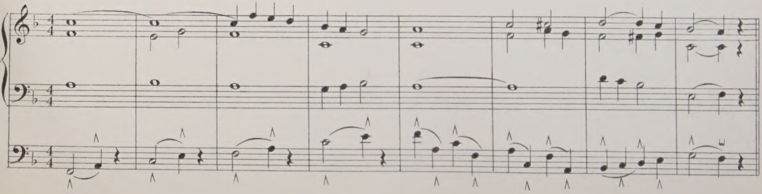
Another exceptional device is the exchange of the toe for the heel of the same foot, as at * in the following exercise.

Ex.135.



Phrasing in the pedal part only.

Ex.136.

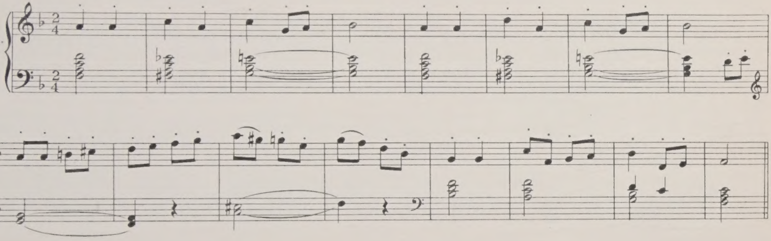


LESSON 19.

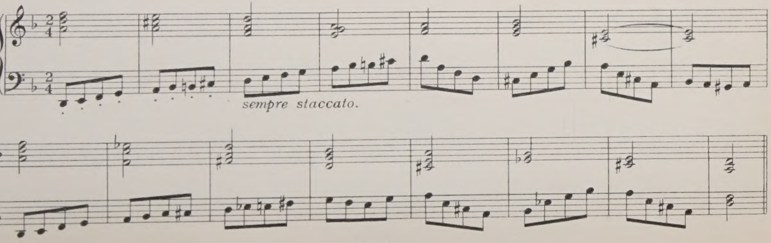
The 'staccato' touch. Unless this touch is specially indicated, it is always assumed that the composer intends the music to be played legato.

Manual.

Ex.137.

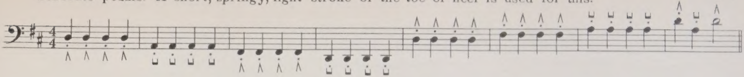


Ex.138.

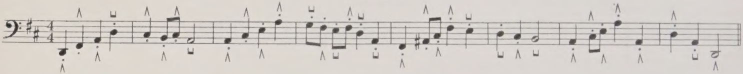


Staccato pedals. A short, springy, light stroke of the toe or heel is used for this.

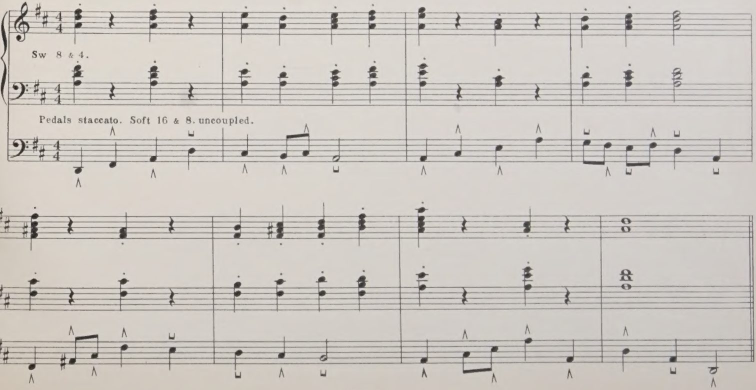
Ex. 139.



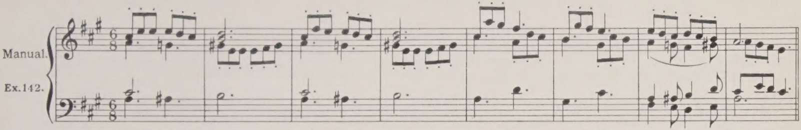
Ex. 140.

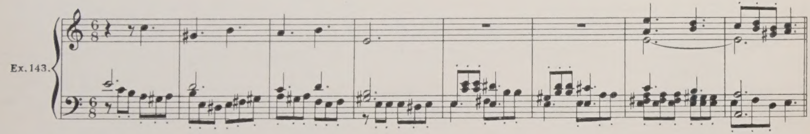


Ex. 141.

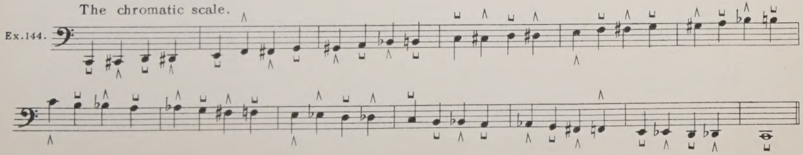

Sw 8 & 4.
Pedals staccato. Soft 16 & 8. uncoupled.

LESSON 20.


Manual.
Ex. 142.

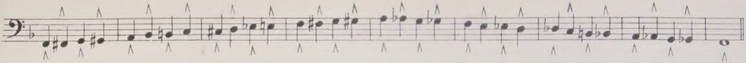


The chromatic scale.



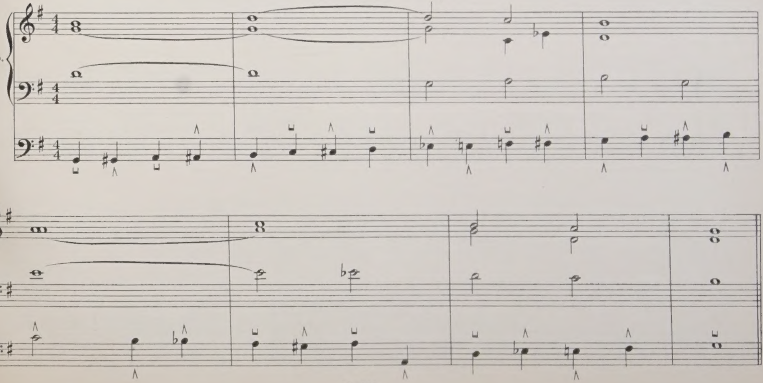
Or played by alternate feet:-

Ex.145.



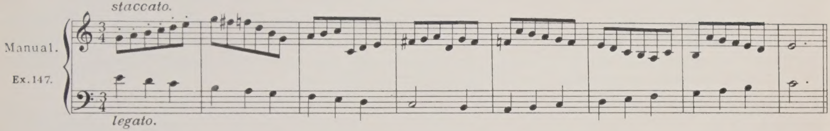
A combination of these two methods will usually be found desirable. The chromatic scale is seldom written in its entirety and the pedalling of the section of it usually found will in great measure depend upon what precedes and follows it. It has therefore been thought best to give two possible methods of treating it and to leave the pedalling of particular passages to the player's discretion.

Ex.146.

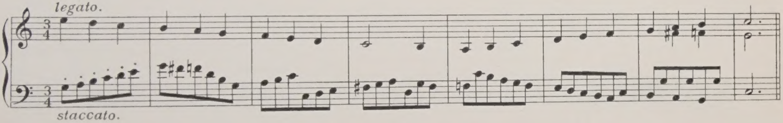


LESSON 21.

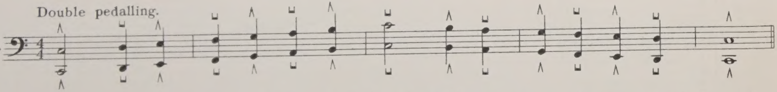
Ex. 147.


staccato.
Manual.
legato.

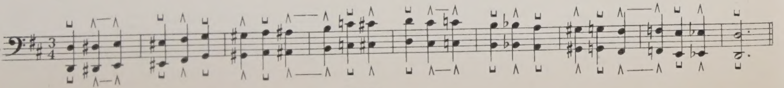
Ex. 148.


legato.
staccato.

Ex. 149.

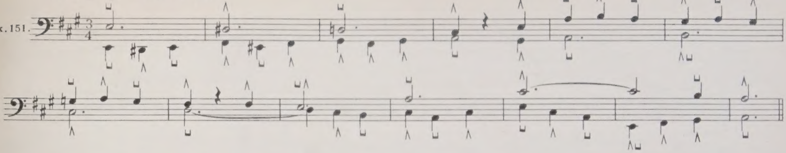

Double pedalling.

Ex. 150.

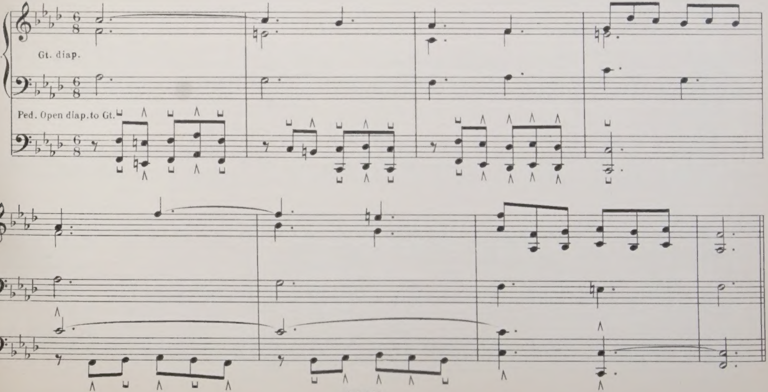


16 ft. Ped. cpd to soft 8 & 4.

Ex. 151.



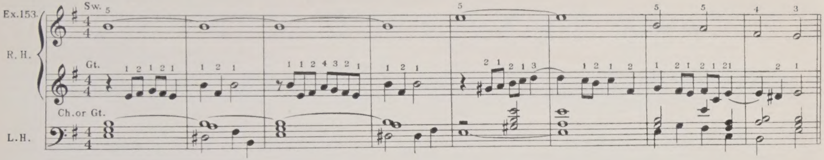
Ex. 152.


Gt. diap.
Ped. Open diap. to Gt.

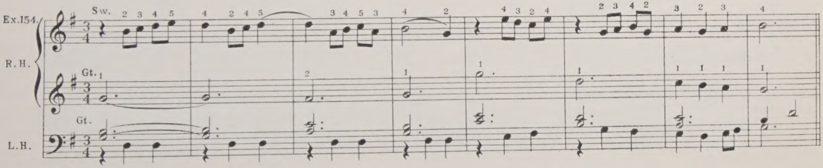
LESSON 22.

To play upon two manuals simultaneously with one hand.

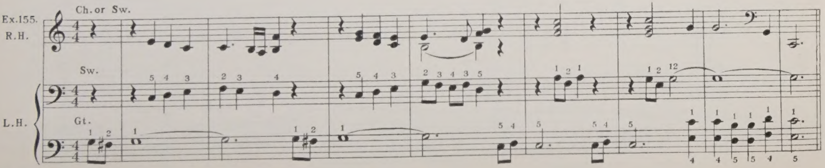
Ex.153.


R. H.
L. H.
Sw.
Gt.
Ch. or Gt.

Ex.154.

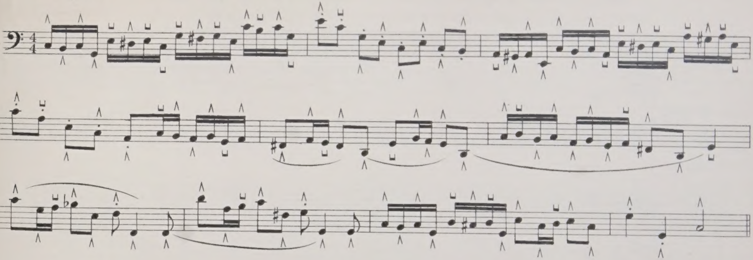

R. H.
L. H.
Sw.
Gt.
Gt.

Ex.155.

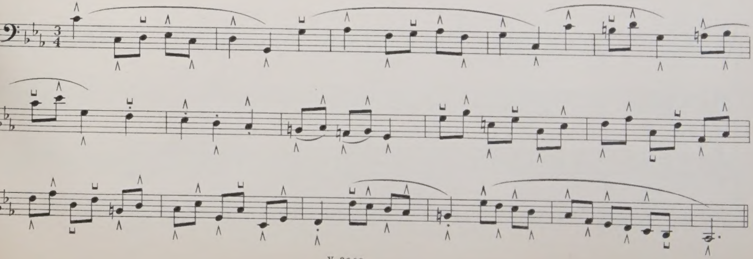

R. H.
L. H.
Ch. or Sw.
Sw.
Gt.

Pedal exercises, containing types of passages which are very frequently met with in classical works for the organ.

Ex. 156.



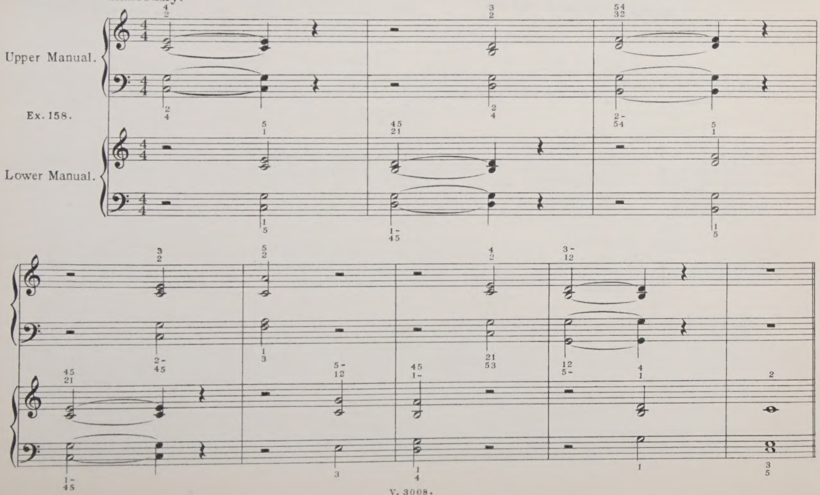
Ex. 157.



LESSON 23.

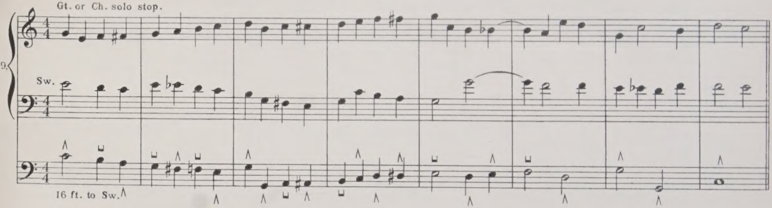
To transfer the hands smoothly from one manual to another. Raise the wrists in passing from a lower manual to a higher, and lower them in passing from a higher manual to a lower. Use the fingering which is given, to insure the overlapping of the chords, which for a moment are played upon both manuals simultaneously.

Ex. 158.

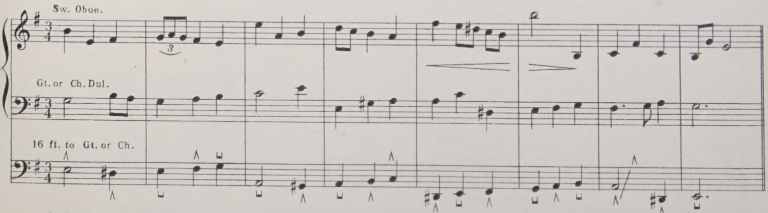


Trios — to give independence to the hands and feet. There is a strong tendency in the left hand to follow the movements of the feet; the practice of trios such as the following will overcome this and give freedom to the left hand.*

Ex.159.


Gt. or Ch. solo stop.
Sw.
16 ft. to Sw.

Ex.160.

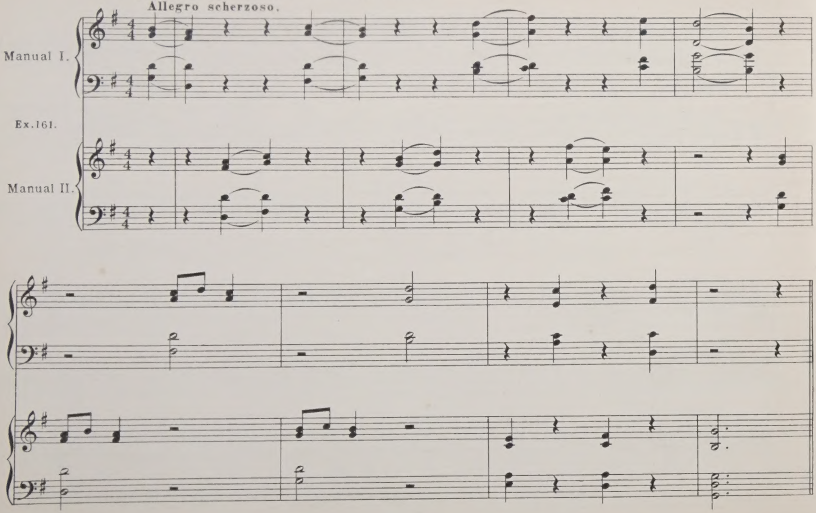

Sw. Oboe.
3
Gt. or Ch. Dul.
16 ft. to Gt. or Ch.

---

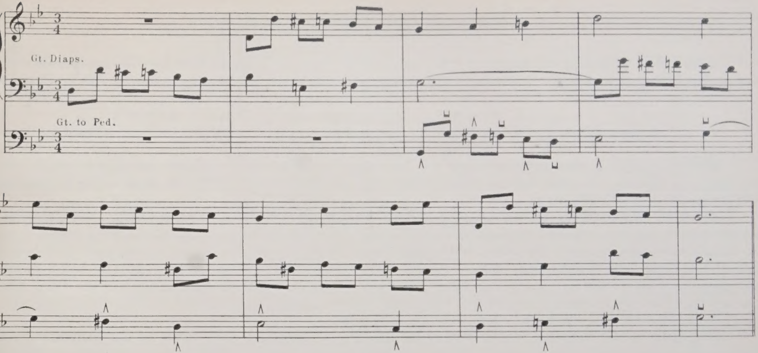
* For this purpose too the practice of hymn-tunes is recommended, playing the treble and alto parts with the right hand, the tenor with the left hand and the bass part with the feet.

LESSON 24

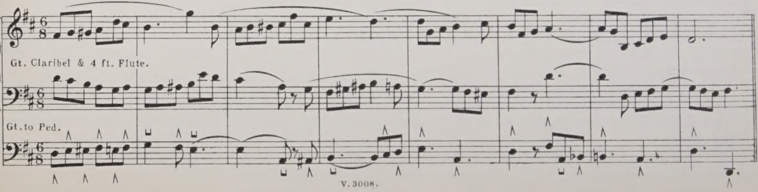
To pass rapidly from one manual to another.


Allegro scherzoso.
Manual I.
Ex.161.
Manual II.

Ex.162.


Gt. Diaps.
Gt. to Ped.

Ex.163.


Gt. Claribel & 4 ft. Flute.
Gt. to Ped.

HINTS UPON "REGISTERING."

Regard the 8 ft. stops as the foundation of the tone, and all others as additions. Let the 8 ft. tone predominate, unless some exceptional effect be desired. In making a "crescendo," draw the stops in the following order:—

1. Soft 8 ft.
2. Medium 8 ft.
3. Soft 4 ft.
4. Loud 8 ft.
5. Loud 4 ft.
6. Medium reeds.
7. 2 and 2⅔ ft.
8. Loud reeds and mixtures.

Sufficient pedal stops must always be drawn to balance the manual tone, and the manual being played upon be coupled to the pedals, so that the bass part may be proportionate. For a "diminuendo," put in the stops in the reverse order, *i.e.*, commencing with the loudest stops.

Composers frequently give general, sometimes specific, directions as to the stops to be employed. When, however, this is not done, the player must be guided by the character of the music to be played, the particular emotion to be expressed, and even the occasion of the performance. The choice of stops employed in accompanying a funeral service would be quite different from that at a wedding, or a thanksgiving. Some 8 ft. stops are of dull, others of resonant tone; the 4 ft. and 2 ft. stops give brightness; the reeds, brilliancy; the 16 ft., solemnity or gloom. When the 4 ft. stops predominate over the 8 ft., a thinness of tone results, which may, however, be appropriate to the music played. A combination of shrill and deep-toned stops, without the intermediate registers, gives a grotesque effect, when such is required.

Composers for the orchestra obtain contrast of tone by the successive employment of the different "families" of instruments—strings, wood-wind, and brass. The organist produces corresponding contrast with his diapasons, his flutes and his reeds, either in melody (as with his solo stops), or in harmony (as when both hands are playing upon the same manual). The use of the Clarinet stop, for instance, as a solo instrument, may be followed by a Flute, (8 ft. or 4 ft., or both), and this again by the Oboe or Cornopean, succeeded by a Gamba, though in this last instance, the contrast will not be so pronounced. The addition of a 4 ft. flute, or a soft 16 ft. stop, to a solo reed gives variety and charm, and the (exceptional) combination of a reed with the Piccolo is somewhat piquant.

The Voix Célestes, the Tremulant, and, above all, the Vox Humana, should be seldom used. The less frequently they are heard, the greater is the effect produced by them; and, moreover, they very soon pall upon the ear.

Use 8 ft. stops in accompanying a solo stop, and always couple the pedals to that manual upon which the accompaniment is being played.

In accompanying the service, the use of the pedals should from time to time be discontinued. That the long-continued deep tone is tiring and depressing to the ear is proved by the sense of relief experienced when it ceases.

If the singers get "flat," the addition of 4 ft. stops will temporarily enable them to recover the pitch.

The organist must experiment with the stops of the particular instrument at which he presides, and discover effective combination of stops, which he must store up in his memory and reproduce when they are appropriate. If there be but very little time in which to do this, it will be of great assistance to notice the grouping of the stop-handles in any desired combination.

They may form a line or a triangle, or a zig-zag, or any other figure, which the eye will grasp very much more quickly than the names of the stops.

12 Common-sense Suggestions to Young Deputy-Organists.

1. Be at church twenty minutes before the service commences; you never know what surprises are in store for you in the way of alterations in the service, &c.

2. Accustom yourself to playing in your ordinary out-door shoes; you may not have an opportunity for changing them. Shoes are preferable to boots, and should be of suitable shape for pedalling—not too pointed and not too square.

3. Ascertain if you have all the necessary music at the organ before the service commences, and see that none of the hymns, chants, and psalms are missing from the books.

4. Do not begin to play until the choir is ready to sing.

5. Do not make signs to the choir during the service, nor show any annoyance if anything is unsatisfactory; reserve all this for the practice-room.

6. Do not roll about upon the stool, nor contemplate the roof of the church, while improvising; it is an old-fashioned form of affectation and impresses nobody nowadays.

7. Do not be conceited and self-conscious. Remember the nature of the work in which you are engaged, and realize that the attention of the congregation is fixed upon the service and the music—not upon you.

8. Upon the other hand, if you suffer from nervousness, do not allow it to be noticeable; it shakes the confidence of the choir, and makes the clergy and congregation anxious and uncomfortable.

9. Play in a dignified manner; the most rapid movements of the limbs need not appear excited or fussy.

10. When you can play really difficult passages with apparent ease, you have mastered your instrument.

11. Practise your music well. Do not fondly imagine that your wrong notes and indistinctness are not noticed. A good reputation is very much more easily lost than gained.

12. Treat the choir-boys in a manly and friendly way, and make yourself popular with them, but never romp with them, nor sacrifice your dignity in any way. Then, in the choirmaster's absence, they will treat you with respect, and you will avoid infinite worry and annoyance.

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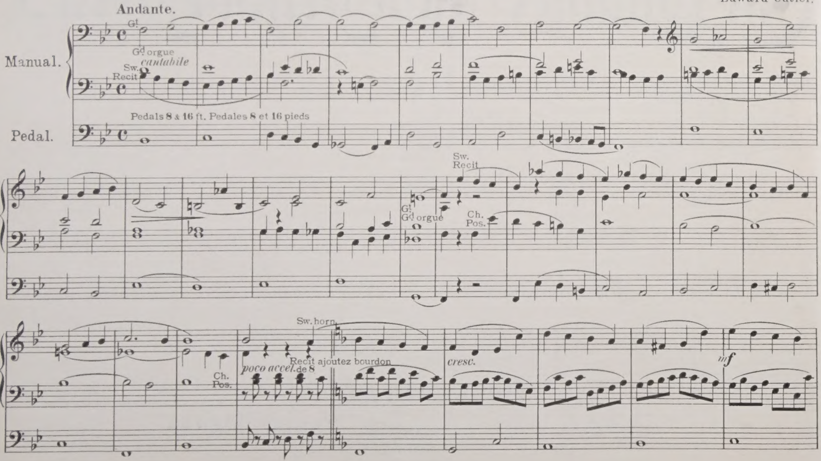
Gt. diap.
Gd orgue. montre
Sw. diap oboe.
Recit. Celeste, gambe
Ch. dulciana, lieblich.
Positif. Flûte harmonique bourdon

Dedicated to STANLEY HAWLEY Esq.

Andante Cantabile in B♭.

Edward Cutler.


Andante.
Manual.
Pedal.
Gt.
Gd orgue
cantabile
Sw.
Recit
Pedals 8 & 16 ft. Pedales 8 et 16 pieds
Sw.
Recit
Gt.
Gd orgue
Ch.
Pos.
Ch.
Pos.
Sw. horn
Recit ajoutez bourdon de 8
poco accel.
cresc.
mf

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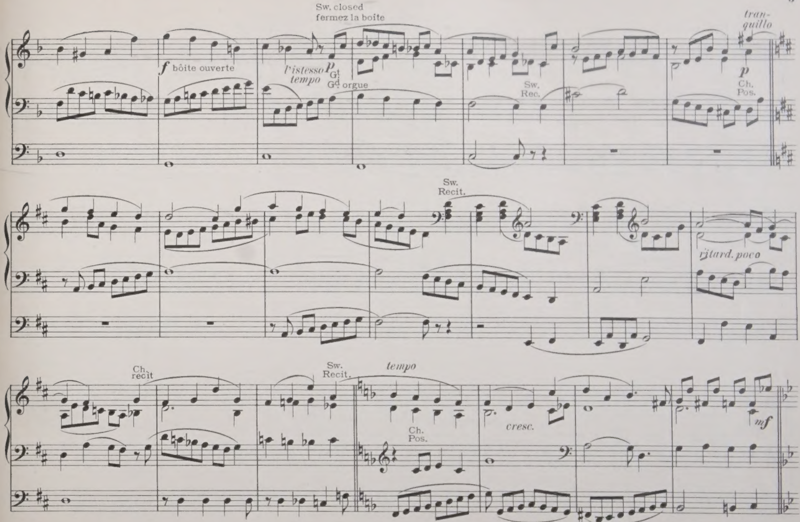
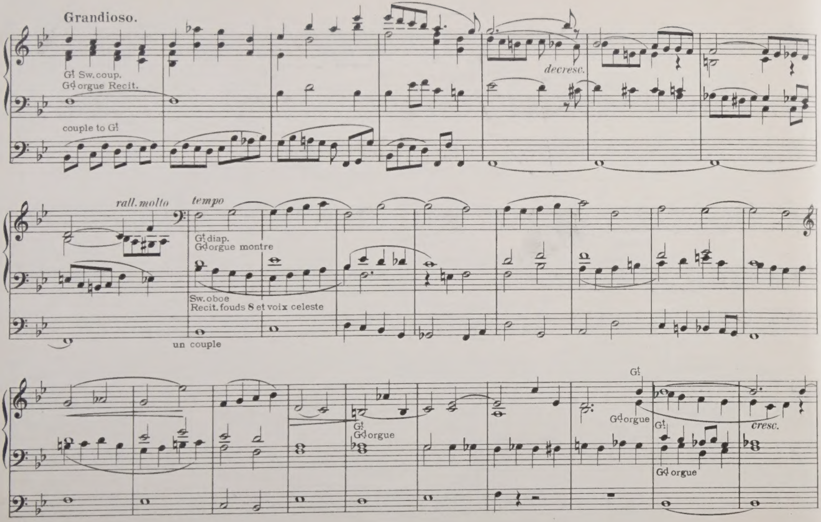
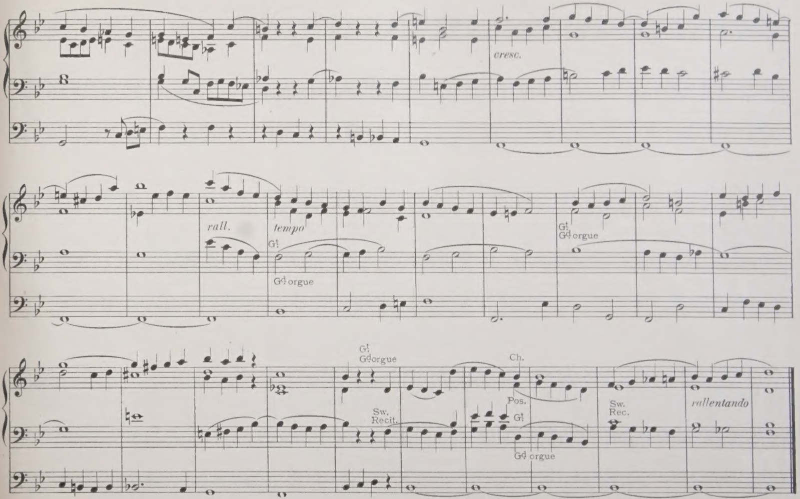

Sw. closed
fermez la boîte
tran-
quillo
f boîte ouverte
l'istesso tempo
p
Gt.
Gd. orgue
Sw.
Rec.
p
Ch.
Pos.
Sw.
Recit.
ritard. poco
Ch.
recit
Sw.
Recit.
tempo
Ch.
Pos.
cresc.
mf


Grandioso.
Gt. Sw. coup.
Gd. orgue Recit.
couple to Gt.
decresc.
rall. molto
tempo
Gt. diap.
Gd. orgue montre
Sw. oboe
Recit. fouds 8 et voix celeste
un couple
Gt.
Gd. orgue
Gt.
Gd. orgue
Gt.
Gd. orgue
cresc.

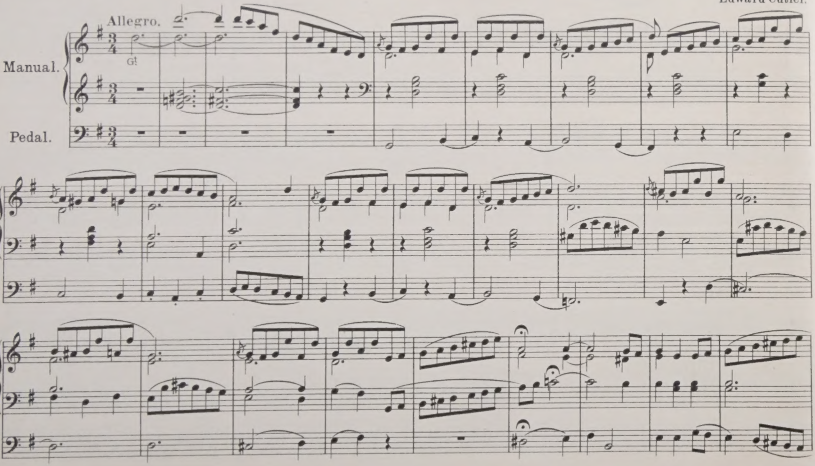

cresc.
rall.
tempo
G!
Gd orgue
G!
Gd orgue
G!
Gd orgue
Sw.
Recit.
Ch.
Pos.
G!
Gd orgue
Sw.
Rec.
rallentando

Dedicated to B. JACKSON Esq. F.R.C.O. organist of the People Palace.

Gt. Full to princ. Sw. coupd.
Sw. diap. oboe.
Choir. Flute gamba.
Ped. 8 & 16 ft. coupled to Gt.

Postlude in G.

Edward Cutler.


Allegro.
Manual.
Pedal.
Gt.

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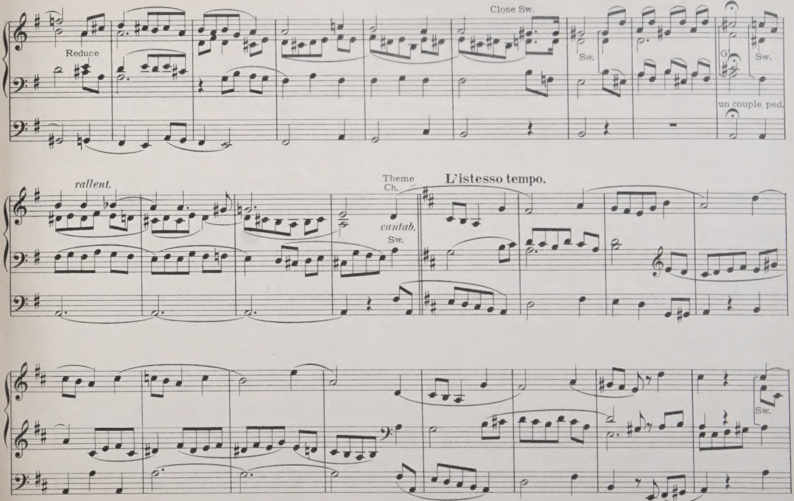
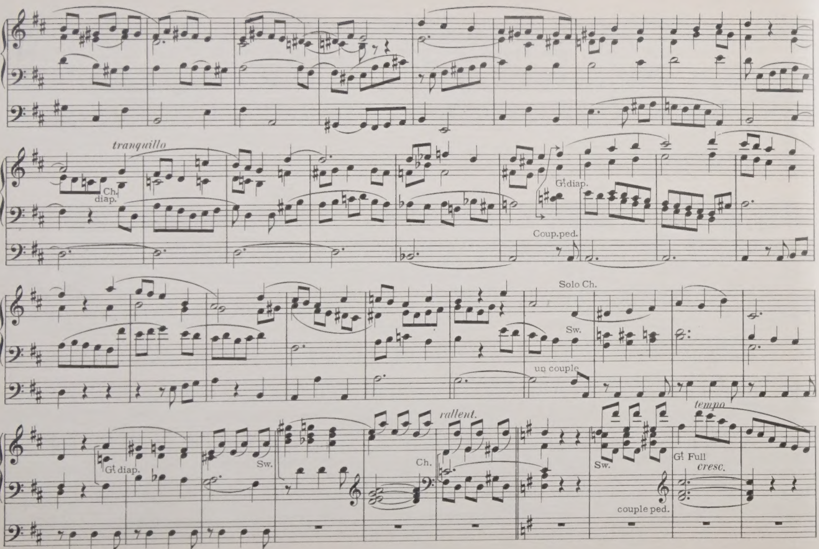
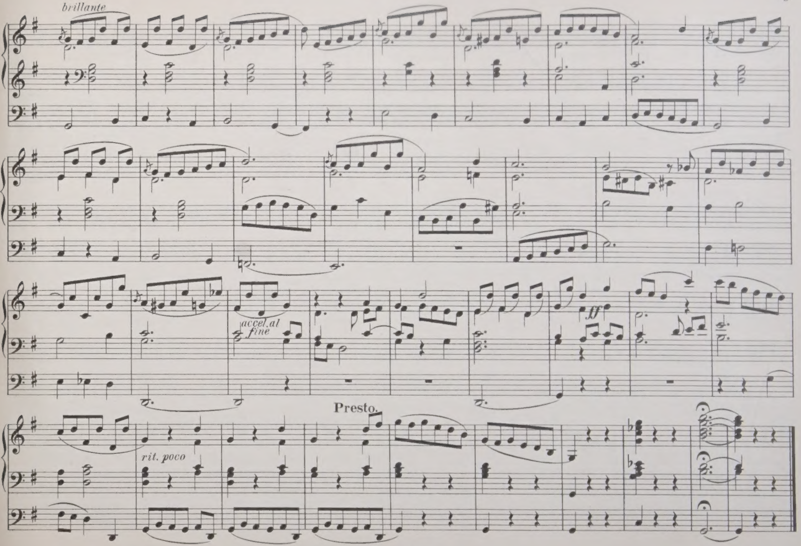

Reduce
Close Sw.
Sw.
Gt.
Sw.
un couple ped.
rallent.
Theme
Ch.
L'istesso tempo.
cantab.
Sw.
Sw.


tranquillo
Ch. diap.
Gt diap.
Coup.ped.
Solo Ch.
Sw.
un couple
Gt diap.
Sw.
Ch.
rallent.
Sw.
couple ped.
tempo
Gt Full
cresc.

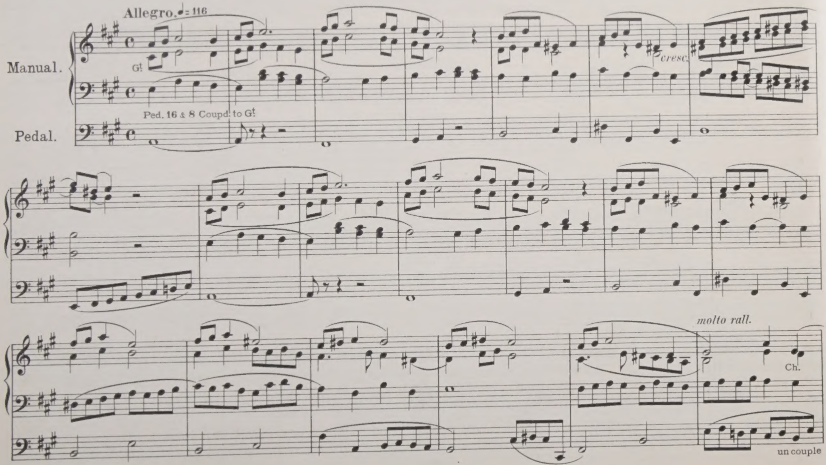

brillante
accel. al fine
ff
Presto.
rit. poco

a M. CHARLES TOURNEMIRE organist of St Clotilde Paris.

Gt Full to princ. Sw coupled.
Sw. Full.
Ch. Flute, diap gamba.

Prelude.

Edward Cutler.


Allegro. ♩= 116
Manual.
Gt
Ped. 16 & 8 Coupd. to Gt
Pedal.
cresc.
molto rall.
Ch.
uncouple

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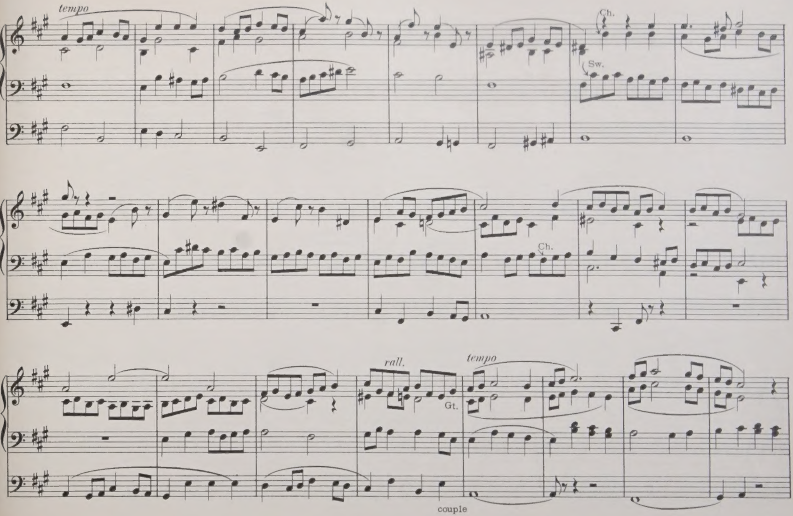
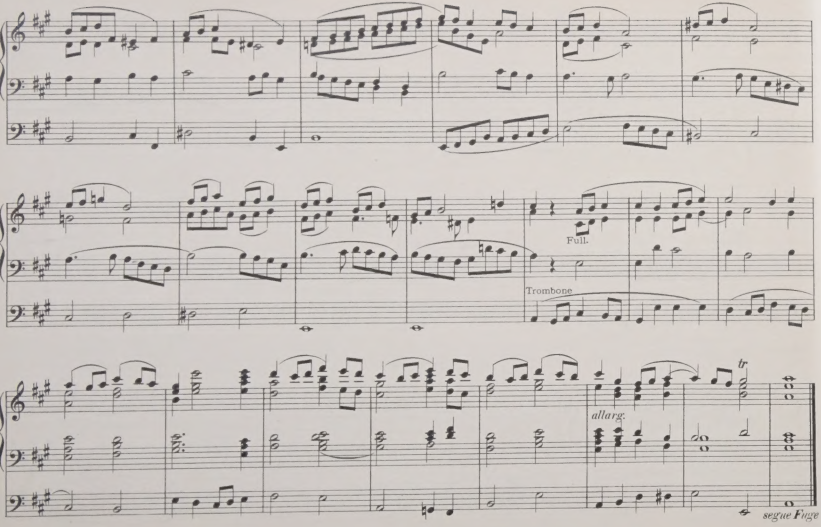
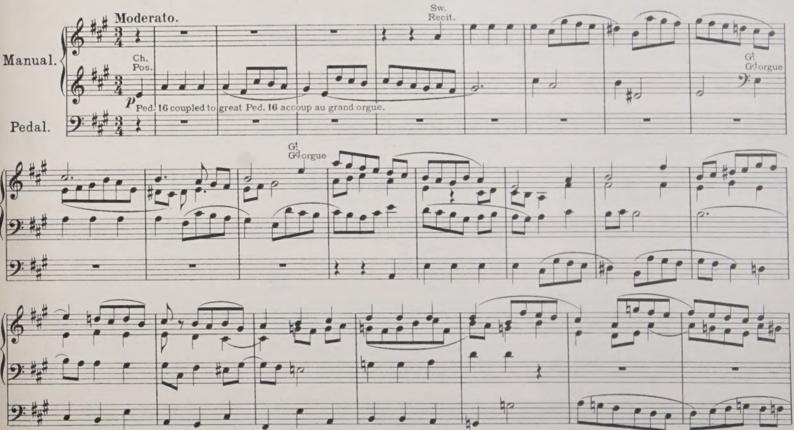

tempo
Ch.
Sw.
Ch.
rall.
tempo
Gt.
couple


Full.
Trombone
allarg.
tr
segue Fuge

Gt diap.
Gd orgue montre
Sw. Oboe box open
Recit. bourdon celeste boite ouverte
Ch. Salc Flute. gamba
Pos. bourdon Flute de 8

Fugue.

Edward Cutler.


Moderato.
Manual.
Pedal.
Ch.
Pos.
p
Ped. 16 coupled to great Ped. 16 accoup au grand orgue.
Sw.
Recit.
Gt
Gd orgue
Gt
Gd orgue

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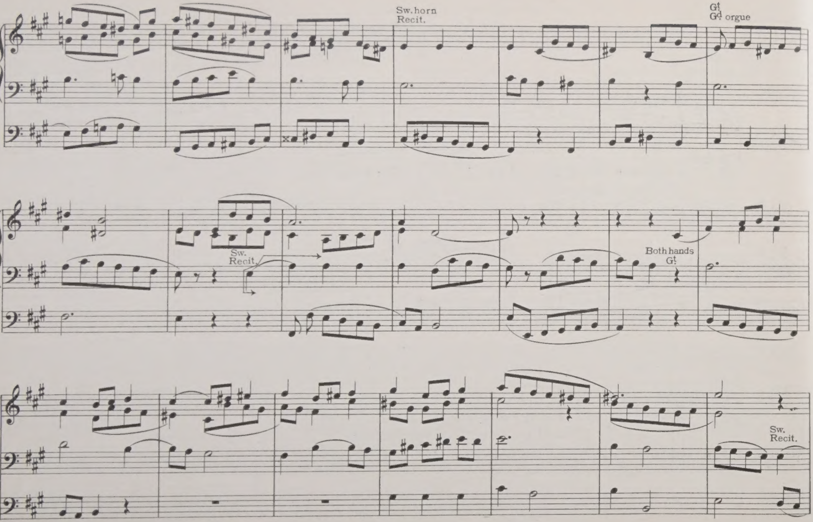
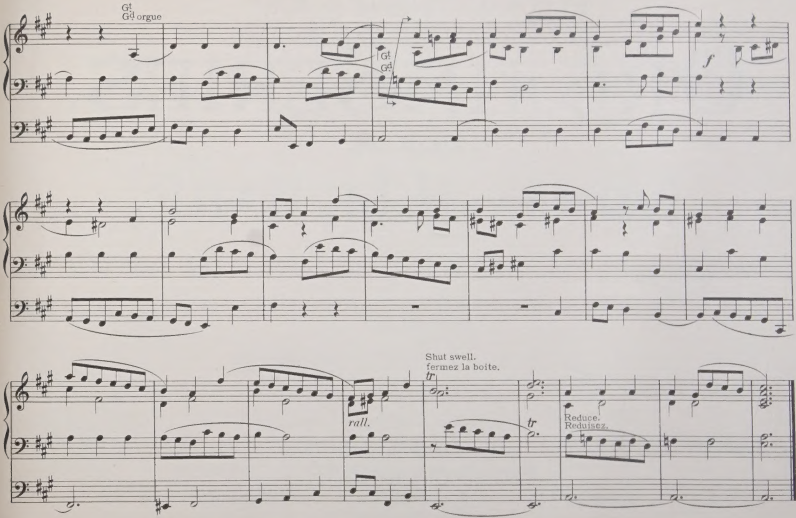

Sw. horn
Recit.
Gt
Gd orgue
Sw.
Recit.
Both hands
Gt
Sw.
Recit.


Gt.
Gd. orgue
Gt.
Gd.
f
Shut swell.
fermez la boite.
tr
rall.
tr
Reduce.
Reduisez.

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The King's Coronation Book

CONTAINING
Thirteen Marches & Choral Pieces
for the
ORGAN

Edited, & partly arranged
BY
EDMONDSTOUNE DUNCAN.

Augener & Co. London.
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22, NEWGATE STREET, E. C.

THE KING'S CORONATION BOOK.

In honour of **His Majesty, King Edward the Seventh**, whose reign is about to be crowned, in the full significance of the word, these tributes of song are now timely put forward to mark so great and glorious an event, for it is one which will in all probability give an added lustre to the proudest annals of England. The occasion the muses may legitimately claim for their own, since the gladness of a people is naturally expressed through the Arts, and perhaps above all in the art of music.

Here will be found a selection of contrasted pieces drawn from various sources, and all of a kind well suited to so joyous an event as the Coronation of our beloved sovereign lord the King. Some of the pieces have figured before at English Coronations, as for example the movements by Purcell and Handel. There is also a new march by Le Jeune, specially composed for King Edward's Coronation.

Of the many descriptions of bygone events of this nature, brief reference may be made to *The English Coronation Record*, edited by Mr. Wickham Legge, B.A. Here we learn that from the time of Richard I. (when we have the first detailed account of a Coronation) the order of music was as follows:—After the "shout of acclamation" the choir sang "Firmetur manus tua." This they did until the reign of William and Mary, when it disappears. From the time of Queen Anne to George III. the anthem chosen was "The King shall rejoice," but after George III. there was no singing at this part of the ceremony.

Te Deum is sung after the enthronization; and before anointing, *Veni Creator Spiritus*. Then follows "Zadok the Priest." There was also the anthem, "Behold, O God our Defender"; and finally, after the placing of the crown on the King's head, a performance was given of "The King shall rejoice."

Some of the transactions of musicians during these times supply curious reading; thus Purcell, who sang bass at the Coronation of James II., four years later became involved in a dispute with the Dean and Chapter of Westminster. It appears that he had received money from persons who had been admitted to the organ loft to view the ceremony attendant on the enthronization of William and Mary. These moneys Purcell was called upon to hand over. Upon receiving a refusal, the Dean and Chapter made an order, dated April 18th, 1689, that unless Purcell complied with their demand, his place was to be declared null and void, and his salary as organist of the Abbey to be attached by the treasurer. Purcell retained his post.

At the Coronation of George II., Handel, who wrote his four great anthems * for that event, appears to have been held in somewhat less estimation than the dancing-master, Mr. Anthony L'Abbé, who not only took precedence of the composer, but actually received £240, to Handel's £200, for services rendered at the Coronation.

* "Zadok the Priest," "The King shall rejoice," "Let thy hand be strengthened," "My heart is inditing."

A picturesque account of the Coronation of Charles II. is given by Pepys. On April 22nd, 1661, he writes that he was up early, and made himself as fine as he could, putting on his new velvet coat for the first time. The following was *Coronãcon Day.* He rose at four and went to the Abbey, where, after seven hours' waiting, he was rewarded with a sight of his royal master. The following remarks are given in Pepys' own words :—"A great pleasure it was to see the Abbey raised in the middle, all covered with red, and a throne (that is a chaire) and footstoole on the top of it; and all the officers of all kinds, so much as the very fidlers, in red vests. . . . which was a most magnificent sight. Then the Duke and the King with a scepter (carried by my Lord Sandwich) and sword and wand before him, and the crown too. The King in his robes, bare-headed, which was very fine. And after all had placed themselves, there was a sermon and the service; and then in the quire at the high altar, the King passed through all the ceremonies of the Coronation, which to my great grief I and most in the Abbey could not see. The crowne being put upon his head, a great shout begun, and he came forth to the throne, and there passed through more ceremonies; as taking the oath, and having things read to him by the Bishopp ;* and his lords (who put on their caps as soon as the King put on his crowne) and bishops come, and kneeled before him. And three times the King at Armes went to the three open spaces on the scaffold, and proclaimed, that if any one could show any reason why Charles Stewart should not be King of England, that now he should come and speak. And a generall pardon also was read by the Lord Chancellor, and meddalls flung up and down by my Lord Cornwallis of silver, but I could not come by any. But so great a noise that I could make but little of the musique; and indeed, it was lost to everybody." The night was enlivened with bonfires and fireworks, and Pepys concludes thus :—"Now after all this, I can say that I may now shut my eyes against any other objects, nor for the future trouble myself to see things of state and showe, as being sure never to see the like again in this world."

There is a curious reference, in Hawkins' *History of Music*, to the Coronation of James II., and also that of George I., where, it appears, "walked two of the King's musicians in scarlet mantles, playing each on a sacbut, and another clad in like manner, playing on a double curtal or bassoon. The organ blower had also a place in the two processions above mentioned, having on him a short red coat, with a badge on his left breast, viz., a nightingale of silver, gilt, sitting on a sprig."

*† The *Ryall Book for a King*, an exceedingly rare old Caxton preserved in the John Rylands Library, Manchester, states in the preface that "it was made in Frensshe atte requeste of Phelip le bele Kyng of Fraunce in the yere of the incarnacion of our lord MCCLXXIX, and reduced into englisshe at the request and specyal desyre of a singuler frende of myn a mercer of London the yere of our sayd lord MiiiCLXXXiii., which book is entytled and named in Frensshe *le lyvre royal*, whiche is to saye in Englisshe, the ryal book, or a book for a King, in which book be comprysed the commandments of our Lord, the twelve articles of the fayth, the seven deadly synnes with their braunches, the seven petycions of the pater noster, the seven gestes of the hyly ghost, the seven vertues and many other hyly thynges and maters good and prouffytable for the wele of manes soule."

The present book, it is hoped, escapes all suspicion of the seven deadly sins, but certainly the pieces may in all honesty be recommended as "good and prouffytable."

GOD SAVE THE KING!

March 14th, 1902. EDMONDSTOUNE DUNCAN.

---

[*] The quaint spellings in the above extracts, which sometimes give two versions of the same word in one sentence, are here reproduced from the old works quoted.

[†] "Caxton's 'Ryal Book; or, Book for a King,' did not belie its title when put up at Sotheby's before a room full of experts, connoisseurs, and bibliophiles, and in reaching the stupendous sum of £2,225 the volume surprised all concerned—even Mr. Quaritch himself, who made the final bid—and thereby passed all Caxton records."—*Daily Telegraph*, *March 21st*, 1902. This, of course, refers to another copy of the work above mentioned.

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Coronation March[*]

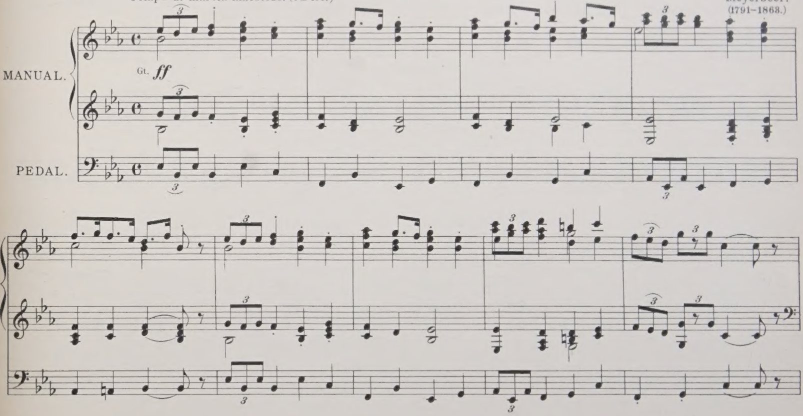
from

"LE PROPHÈTE."

Arranged from the Full Score by
EDMONDSTOUNE DUNCAN.

Meyerbeer.
(1791–1868.)

Tempo di marcia maestoso. (♩= 104.)



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[*] This arrangement is intended as an easy version for the Organ, while omitting nothing material of Meyerbeer's brilliant score.

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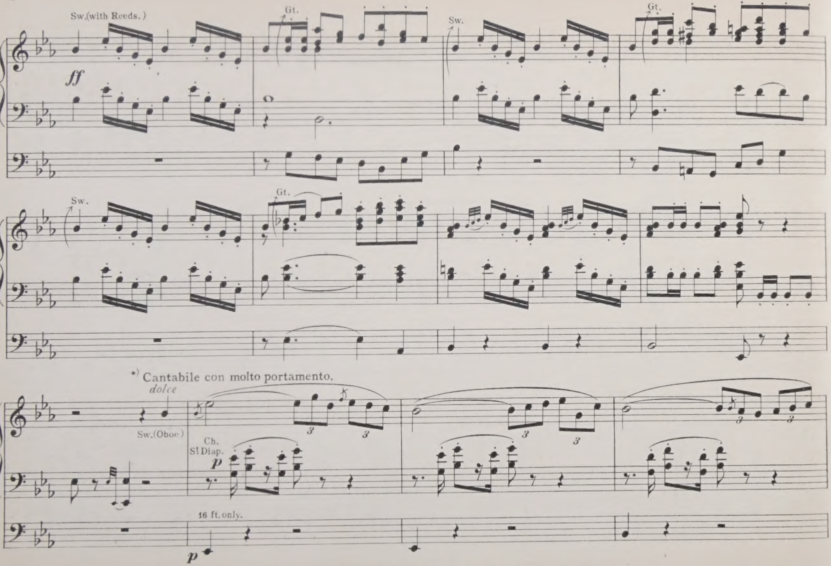
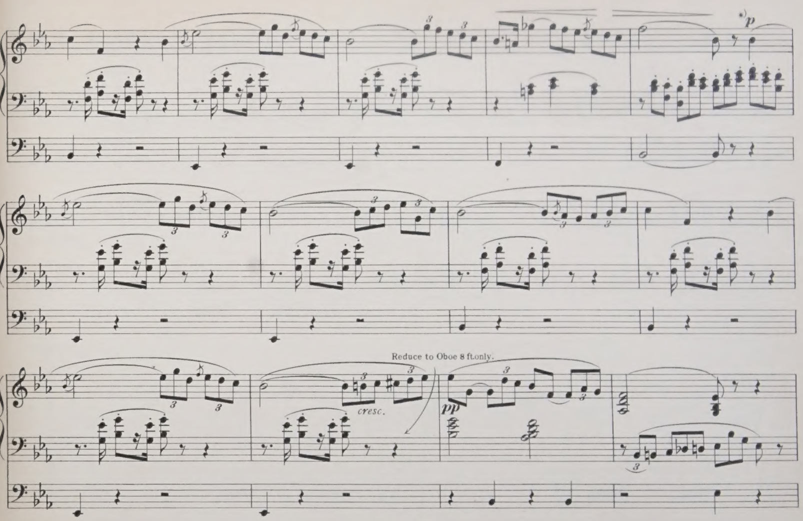

Sw.(with Reeds.)
ff
Gt.
Sw.
Gt.
Sw.
Gt.
*) Cantabile con molto portamento.
dolce
Sw.(Oboe)
Ch.
St Diap.
p
3
16 ft. only.
p

---

*) The Clarinet and Bassoon play in 8ves in the score, so a sub-octave coupler might be here used, or a soft 16 ft. reed added, for the melody.



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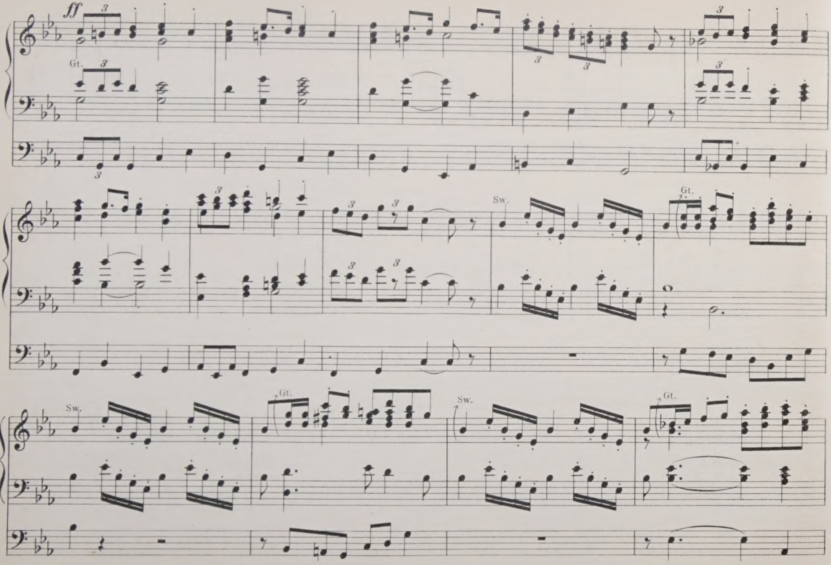
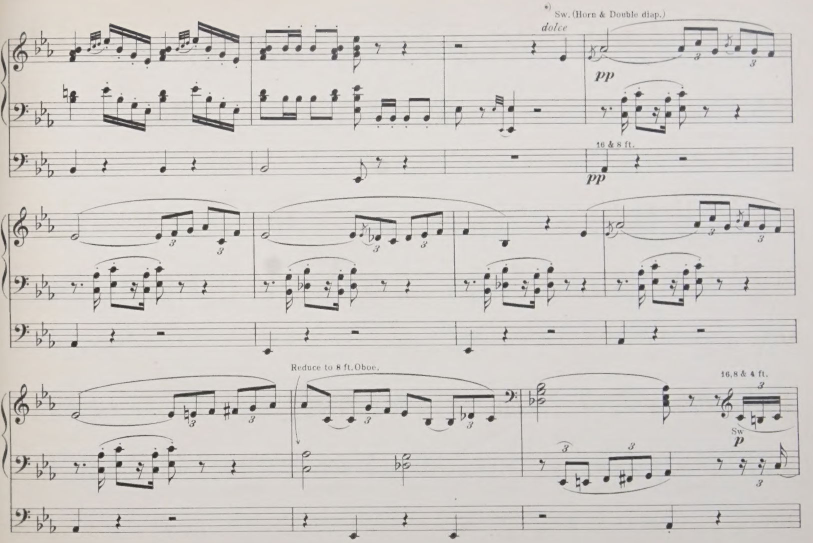
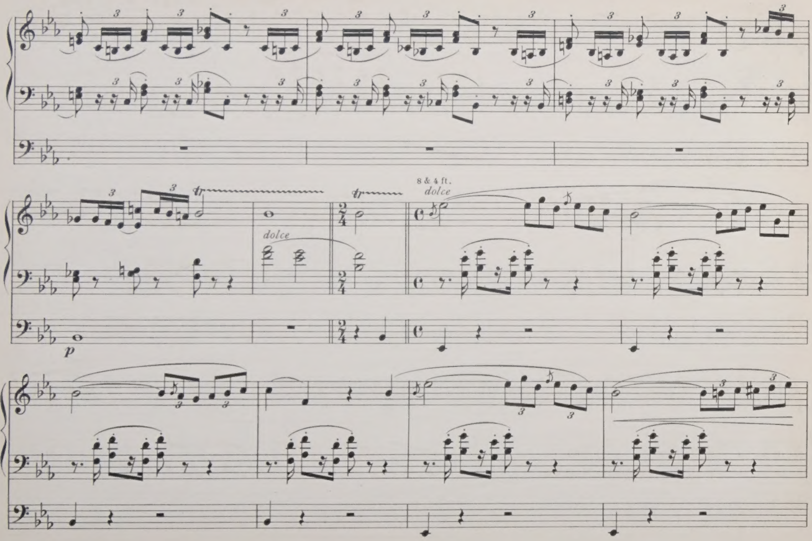
*) If practicable, it is recommended to combine 4 ft. & 8 ft. flutes with a quiet 16 ft. reed, to give out the melody, in the manner of the original score; where it is assigned to the Flute, Clarinet, & Bassoon, in three octaves; doubled by Violin, Viola & Cello_to an accompaniment of 4 horns, 2nd Violins, Basses & Drums.

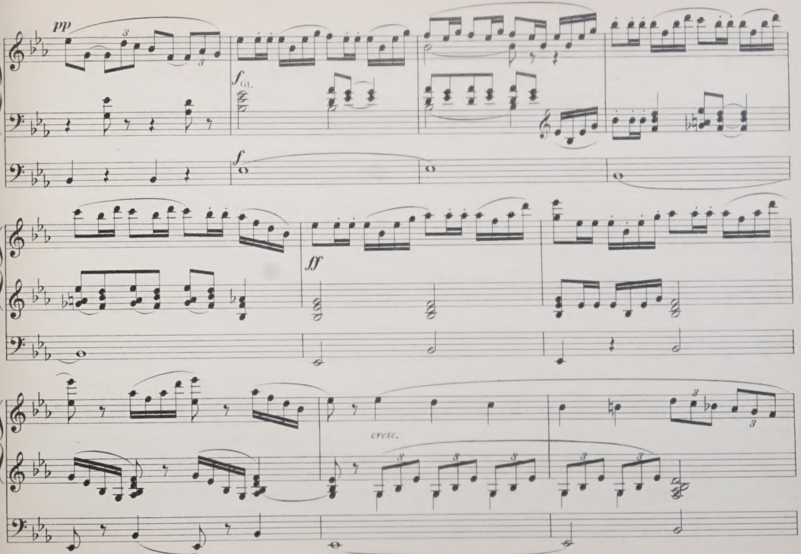

ff
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.

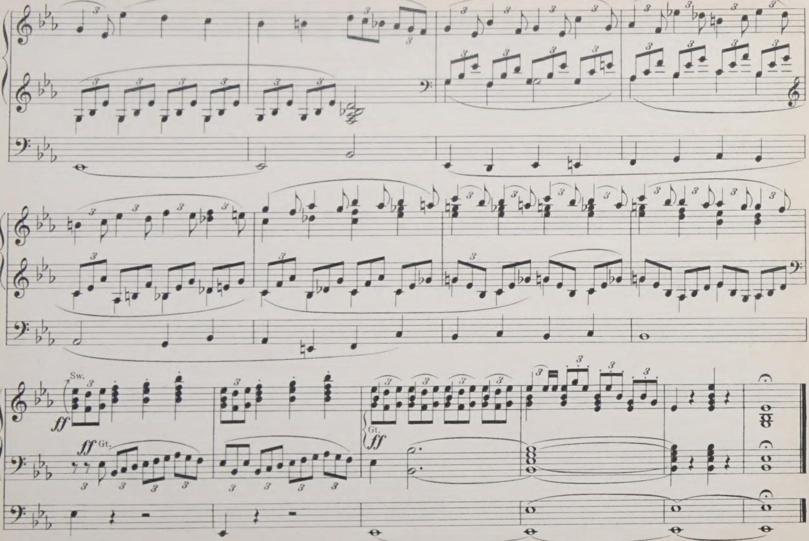

*) Sw. (Horn & Double diap.)
dolce
pp
16 & 8 ft.
pp
Reduce to 8 ft. Oboe.
16, 8 & 4 ft.
Sw
p

---

*) The score gives the melody to the Trumpet and Bassoon in unison.


3
tr
dolce
8 & 4 ft.
dolce
p

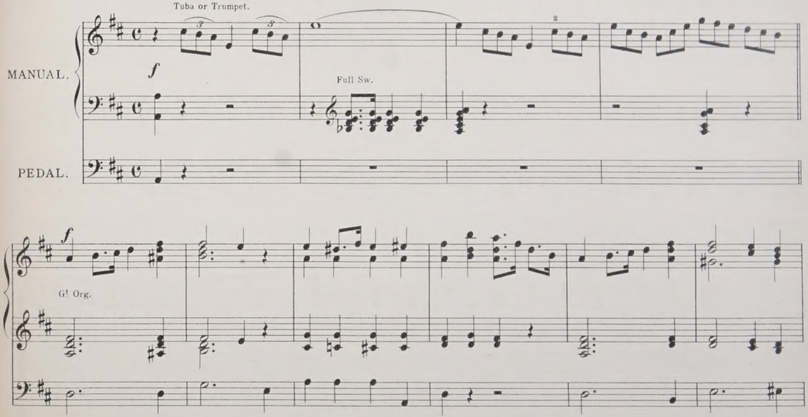

pp
f
Gt.
f
ff
cresc.


Sw.
ff
ff Gt.
Gt.
ff

Coronation March.

King Edward VII – whom God preserve.

Arthur Le Jeune.


Tuba or Trumpet.
3
3
2
MANUAL.
f
Full Sw.
PEDAL.
f
G! Org.

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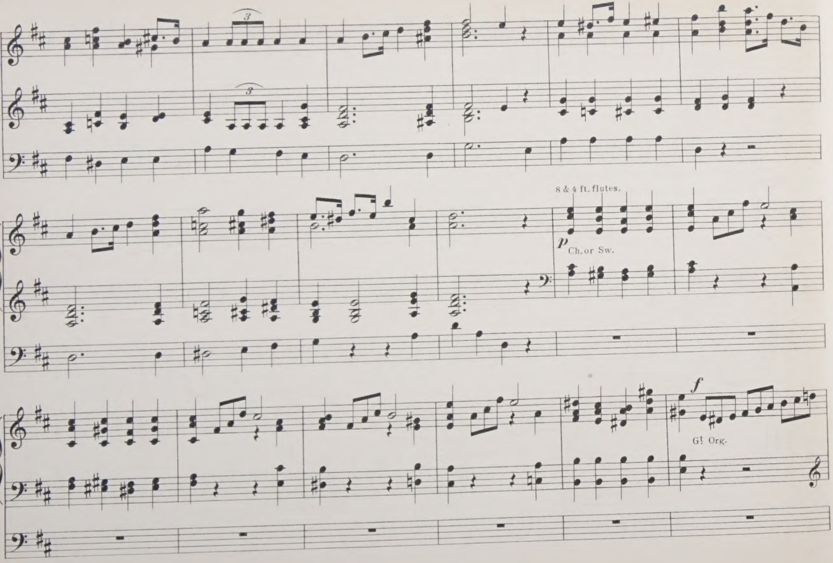
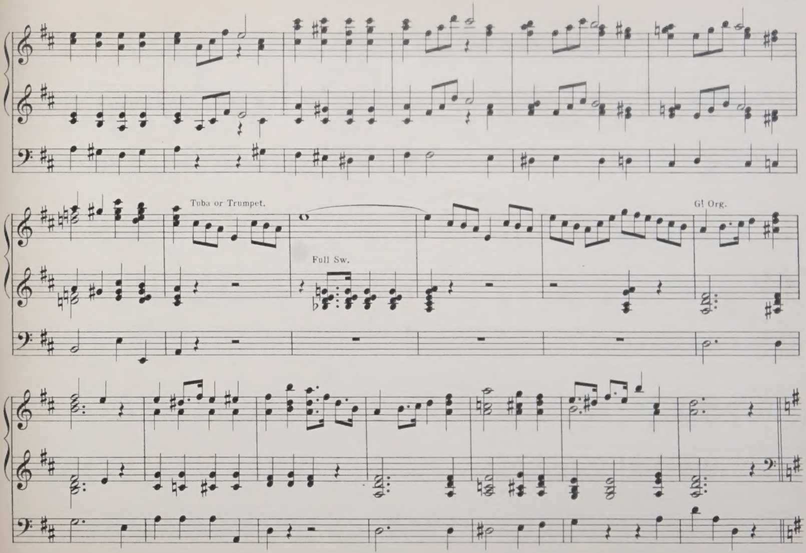
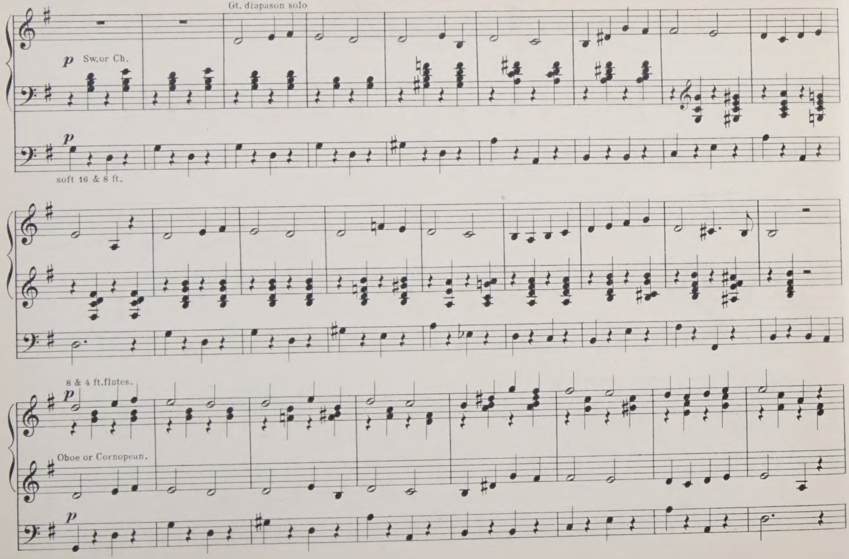
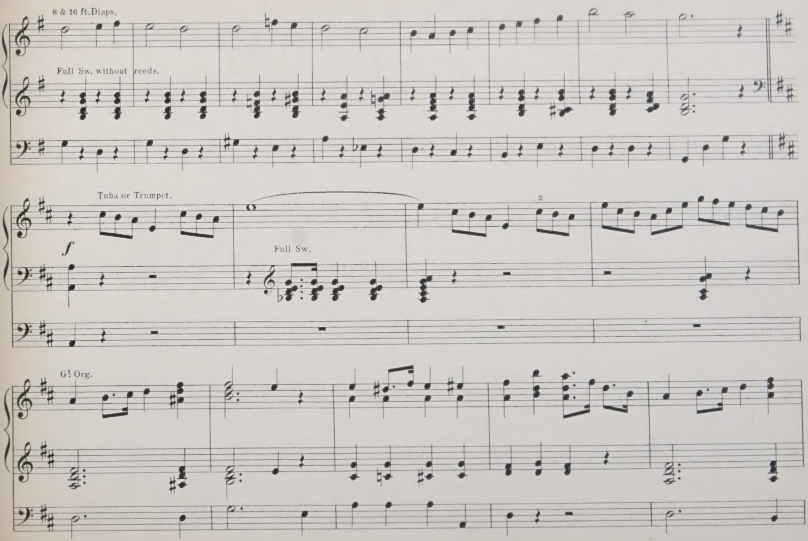
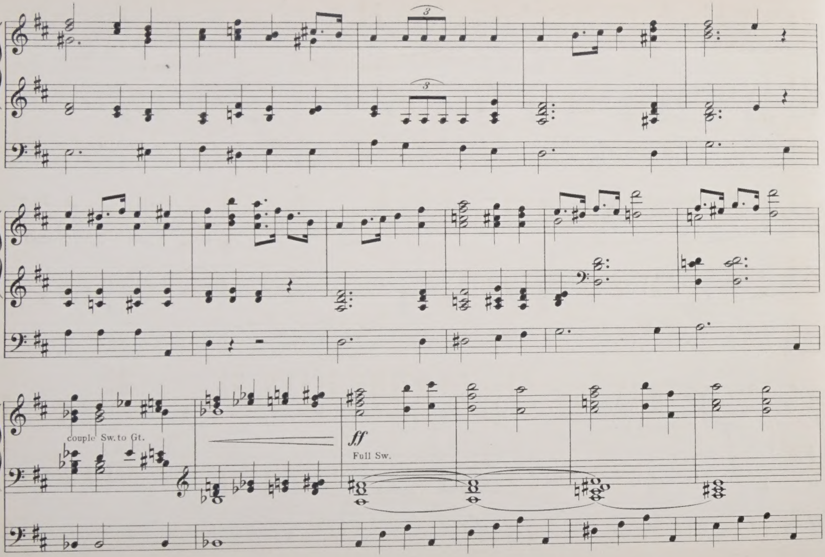
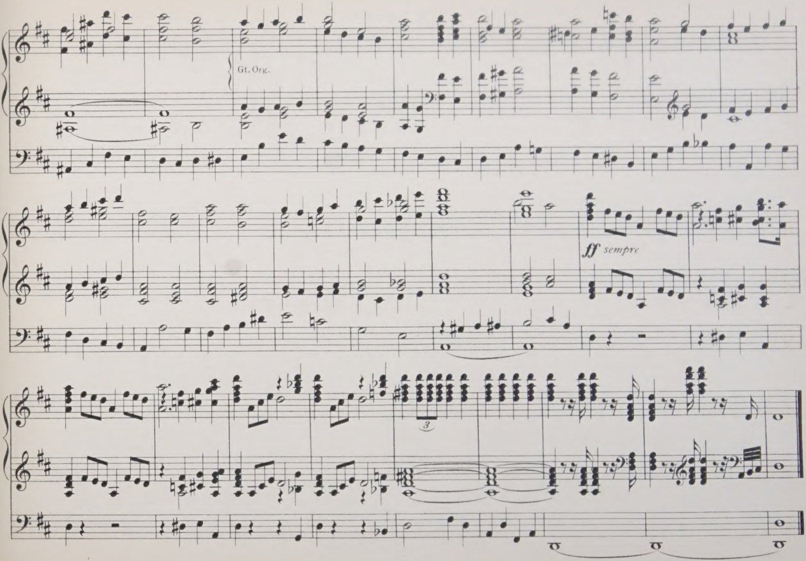

3
3
8 & 4 ft. flutes.
p
Ch. or Sw.
f
Gt Org.


Tuba or Trumpet.
Full Sw.
Gt. Org.


Gt. diapason solo
p
Sw. or Ch.
p
soft 16 & 8 ft.
8 & 4 ft. flutes.
p
Oboe or Cornopean.
p


8 & 16 ft. Diaps.
Full Sw. without reeds.
Tuba or Trumpet.
f
Full Sw.
2
G! Org.


3
3
couple Sw. to Gt.
ff
Full Sw.


Gt. Org.
ff sempre
3

"Allelujah."

Composed for the Coronation of

GEORGE II.

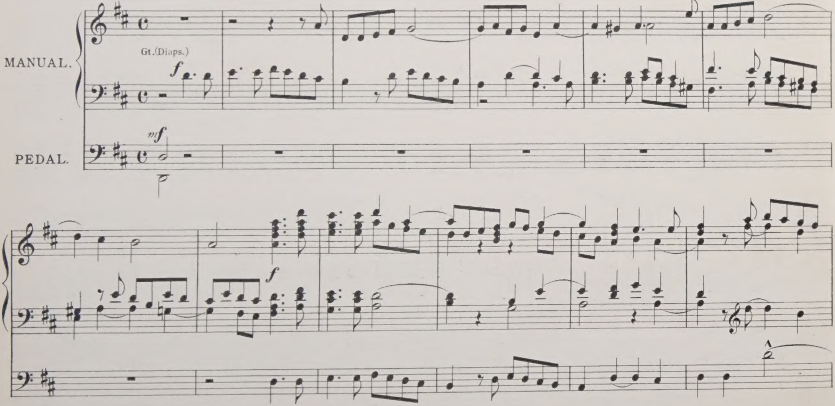
(1727.)

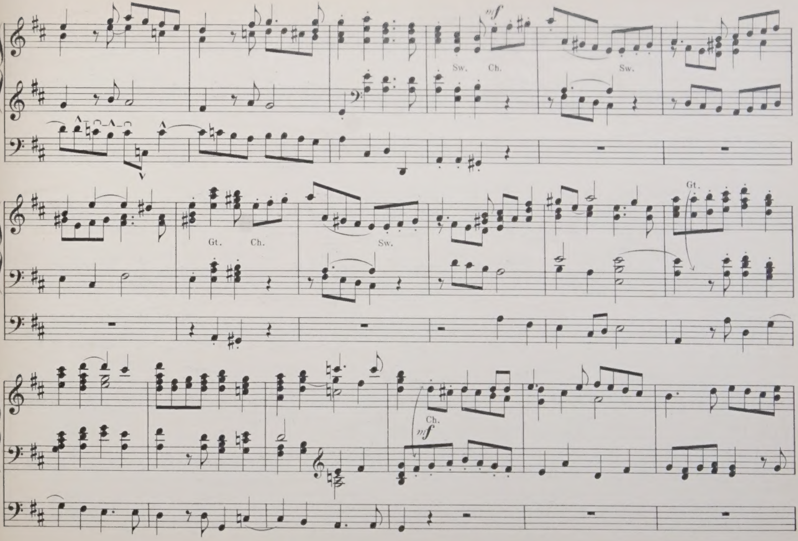
Chorus from "The King shall Rejoice."

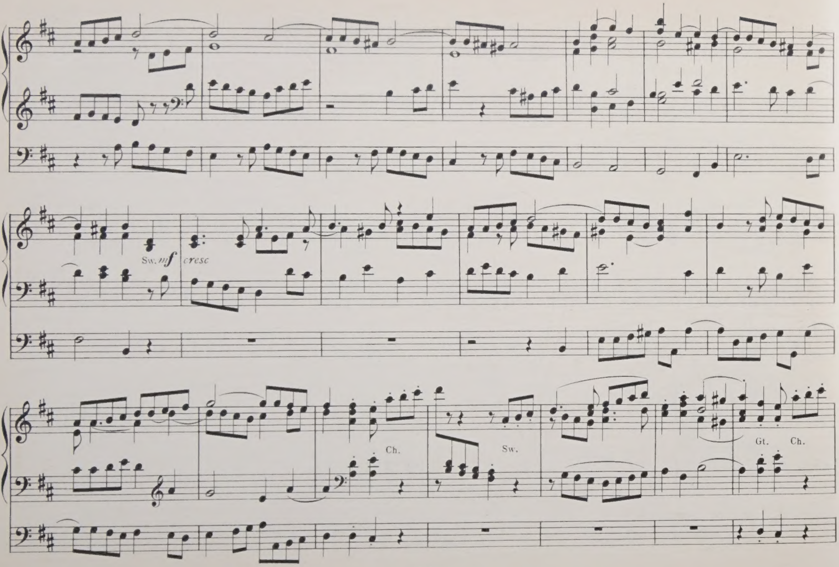
Arranged by EDMONDSTOUNE DUNCAN.

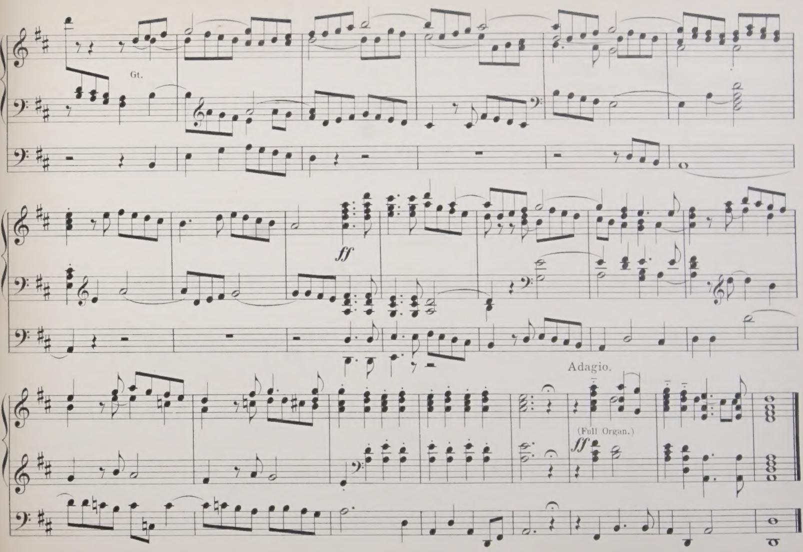
Handel.
(1685 - 1759.)

Allegro moderato.


MANUAL.
Gt.(Diaps.)
f
PEDAL.
mf
f


mf
Sw.
Ch.
Sw.
Gt.
Ch.
Sw.
Gt.
Ch.
mf


Sw. mf
cresc
Ch.
Sw.
Gt.
Ch.


Gt.
ff
Adagio.
(Full Organ.)
ff

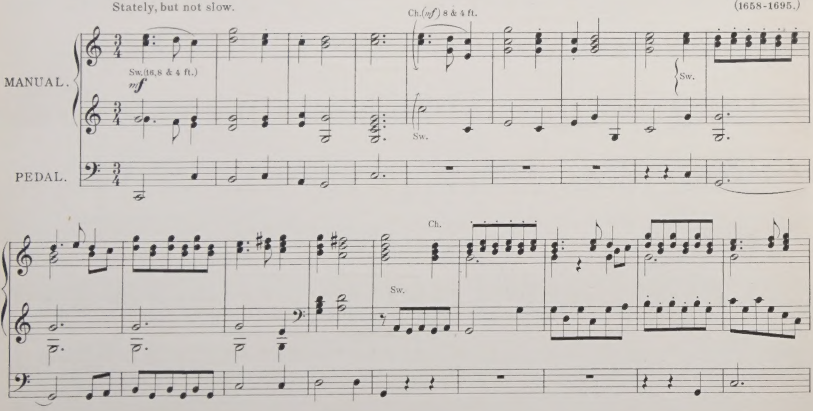
Air and Chorus

from

KING ARTHUR.*

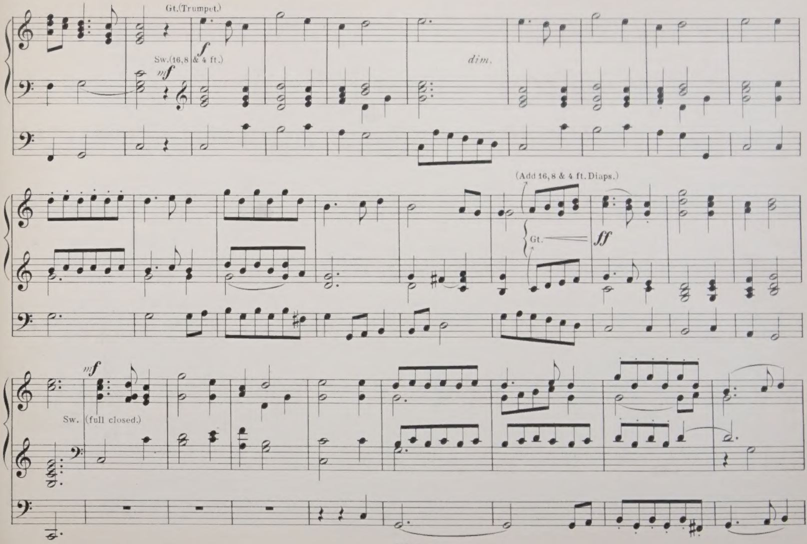
Arranged from the Full Score by
EDMONDSTOUNE DUNCAN.

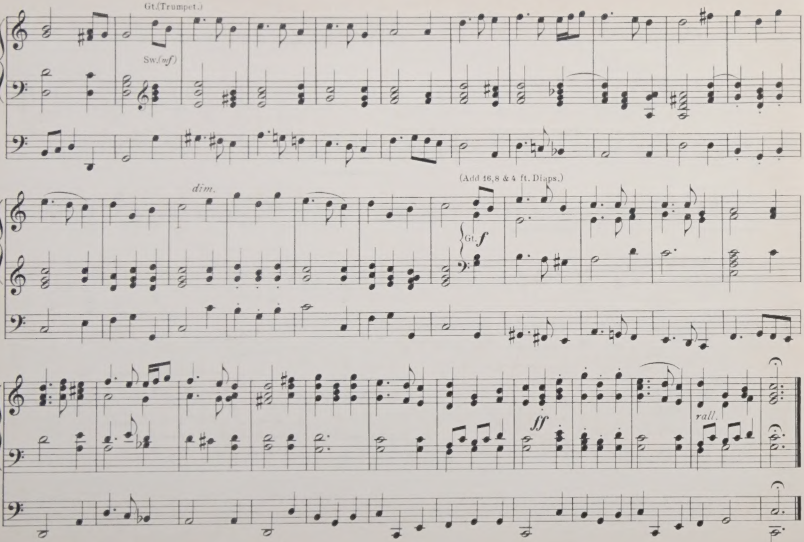
Henry Purcell.
(1658-1695.)


Stately, but not slow.
Ch.(*mf*) 8 & 4 ft.
MANUAL.
Sw.(16,8 & 4 ft.)
mf
Sw.
Sw.
PEDAL.
Ch.
Sw.

---

* Composed in 1691, published by the Musical Antiquarian Society 1843. The Air and Chorus "Come if you dare" occurs in Act I.


Gt.(Trumpet.)
f
Sw.(16,8 & 4 ft.)
mf
dim.
(Add 16, 8 & 4 ft. Diaps.)
Gt.
ff
mf
Sw. (full closed.)


Gt.(Trumpet.)
Sw.(mf)
dim.
(Add 16,8 & 4 ft. Diaps.)
Gt. f
ff
rall.

March of the Ambassadors.

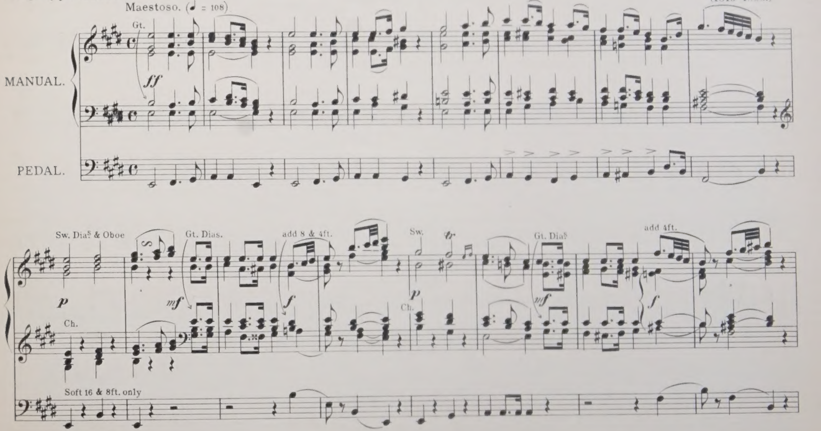
(Marsch der Gesandten.)

Rienzi.*

Sw. Full coupd to Gt.
Gt. Full
Ch. Lieb.-Ged. & Dul.
Ped. 16 & 8ft. with Gt. coupd

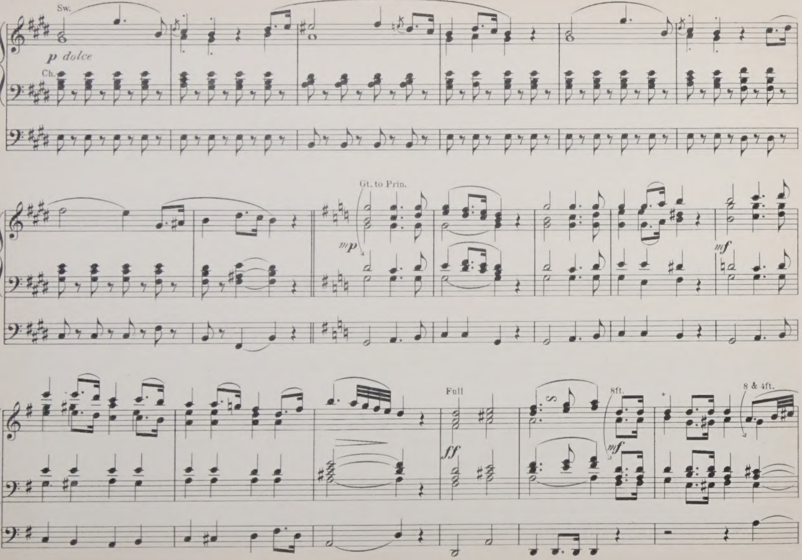
Arranged by J. WODEHOUSE.

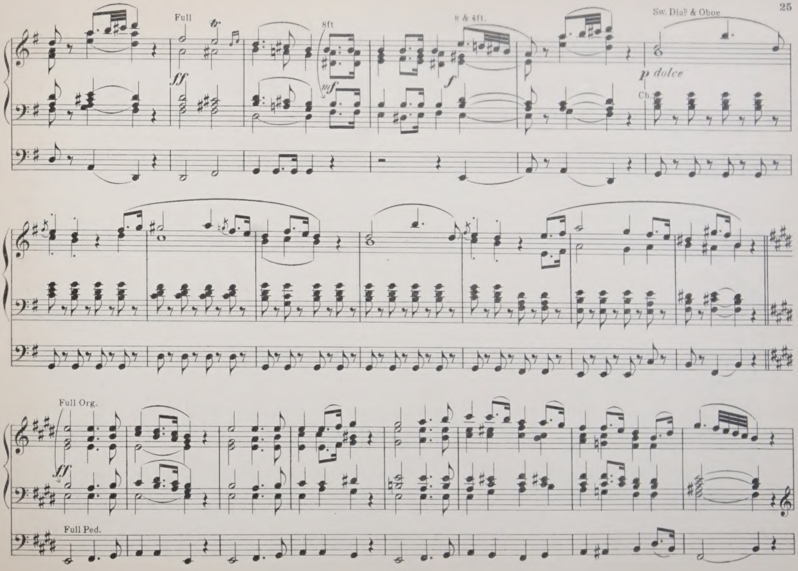
Richard Wagner.
(1813-1883.)

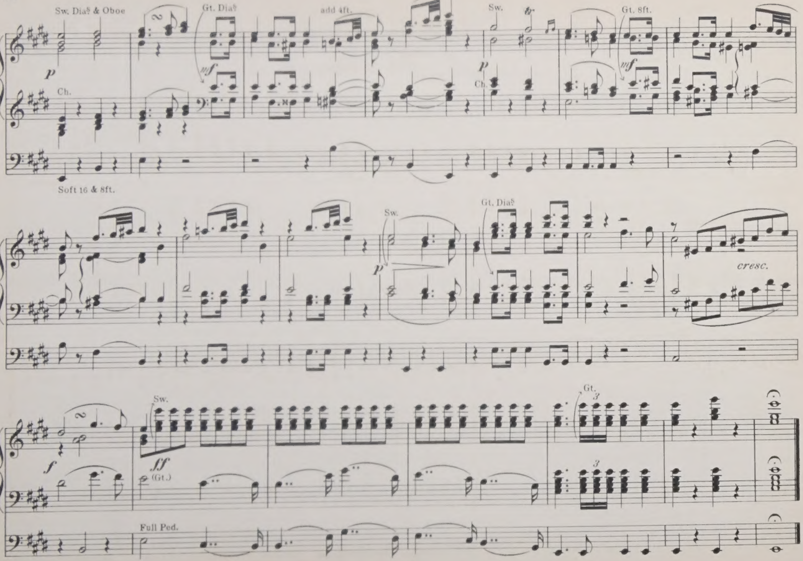

Maestoso. (♩ = 108)
Gt.
ff
MANUAL.
PEDAL.
Sw. Dias & Oboe
p
Ch.
mf
Gt. Dias.
add 8 & 4ft.
f
Sw.
p
Ch.
tr
Gt. Dias
mf
add 4ft.
f
Soft 16 & 8ft. only

---

* Rienzi was produced at Dresden in 1842.


Sw.
p dolce
Ch.
Gt. to Prin.
mp
mf
Full
ff
8ft.
mf
8 & 4ft.


Full
ff
8ft
mf
8 & 4ft.
f
Sw. Diap. & Oboe
p dolce
Ch.
Full Org.
ff
Full Ped.


Sw. Dia^s. & Oboe
p
Ch.
Gt. Dia^s.
mf
add 4ft.
Sw.
p
Ch.
Gt. 8ft.
mf
Soft 16 & 8ft.
Sw.
p
Gt. Dia^s.
cresc.
f
Sw.
ff
(Gt.)
Gt.
3
3
Full Ped.

MARCH*

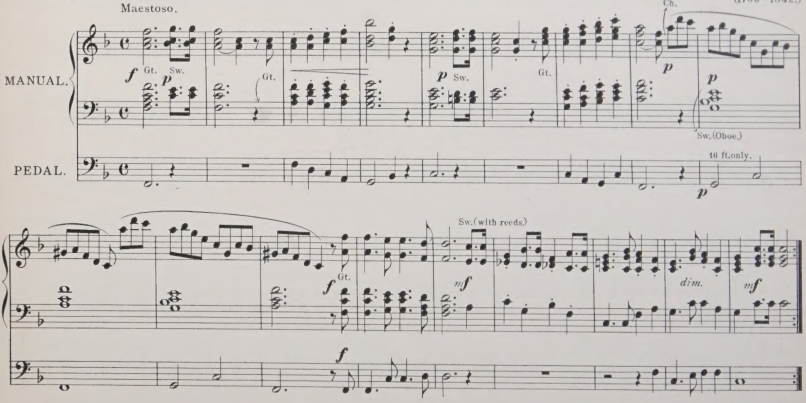
from

"LES DEUX JOURNÉES."

Gt. (*f*) 16, 8 & 4 ft.
Sw. (closed) 16, 8 & 4 ft.
Ch. 8 & 4 ft. (*p*)
Ped. 16 & 8 ft.

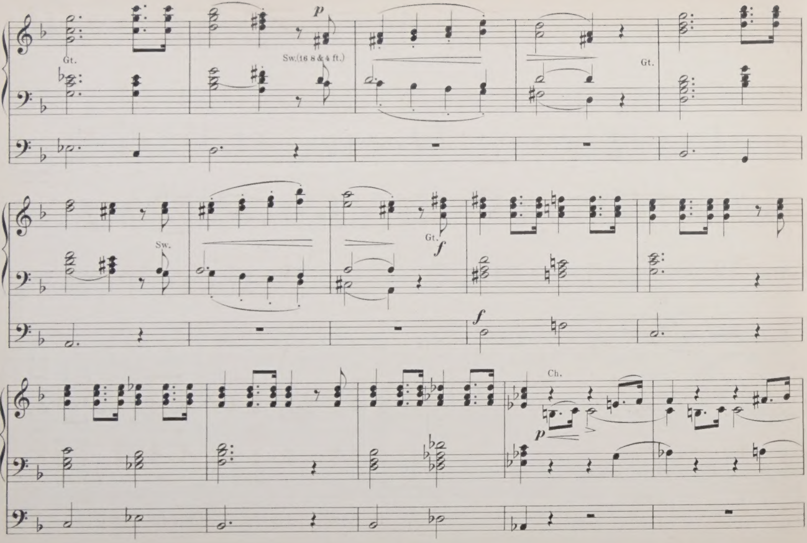
Arranged by EDMONDSTOUNE DUNCAN.

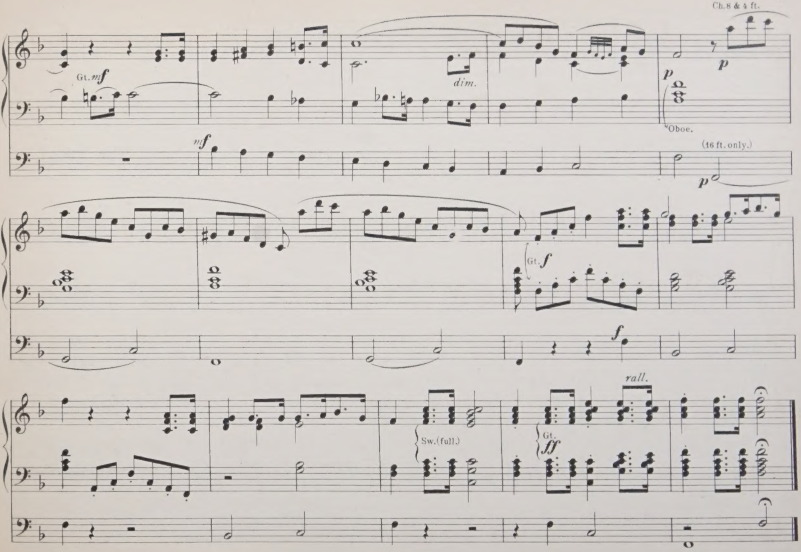
Cherubini.
(1760 - 1842.)


Maestoso.
MANUAL.
PEDAL.
f
Gt.
Sw.
p
Gt.
p
Sw.
Gt.
Ch.
p
p
Sw. (Oboe.)
16 ft. only.
p
Gt.
f
f
Sw. (with reeds.)
mf
dim.
mf

---

* This March is omitted in the chief English and German editions of the Opera *Les Deux Journées*, which was produced, in 1800, at Paris.


Gt.
p
Sw.(16 8 & 4 ft.)
Gt.
Sw.
Gt.
f
f
Ch.
p


Ch.8 & 4 ft.
Gt. mf
mf
dim.
p
p
Oboe.
(16 ft. only.)
p
Gt. f
f
rall.
Sw. (full.)
Gt.
ff

At his right hand shall stand the Queen.

Performed at the Coronation of

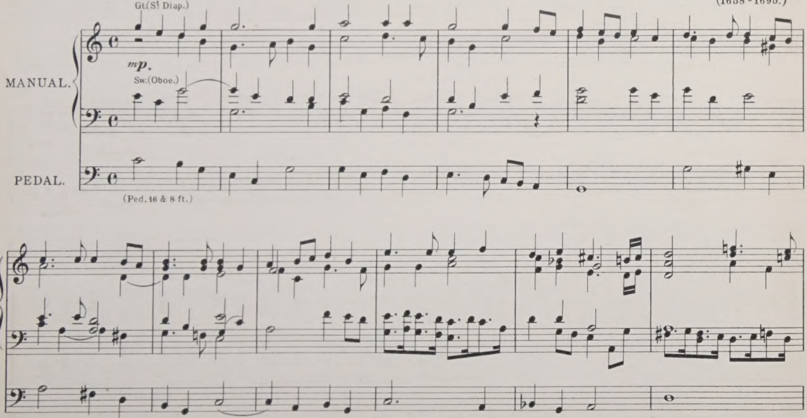
JAMES II.

Chorus from "My heart is inditing." *

Arranged from the Full Score by EDMONDSTOUNE DUNCAN.

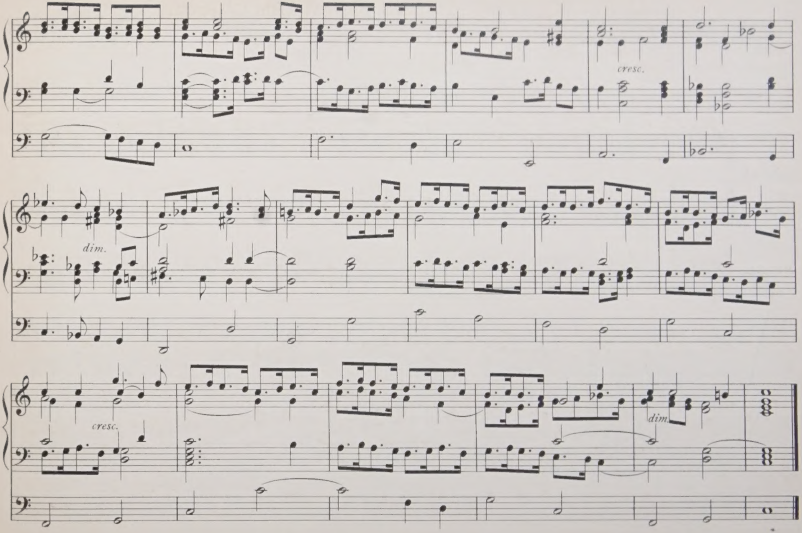
Henry Purcell.
(1658 - 1695.)

Gracefully.


Gt.(St Diap.)
mp.
Sw.(Oboe.)
MANUAL.
PEDAL.
(Ped. 16 & 8 ft.)

---

* Originally set as an Anthem for Eight voices, Strings and Organ, and performed at the Coronation of James II. (1685.)


cresc.
dim.
cresc.
dim.

Marcia Eucaristica.

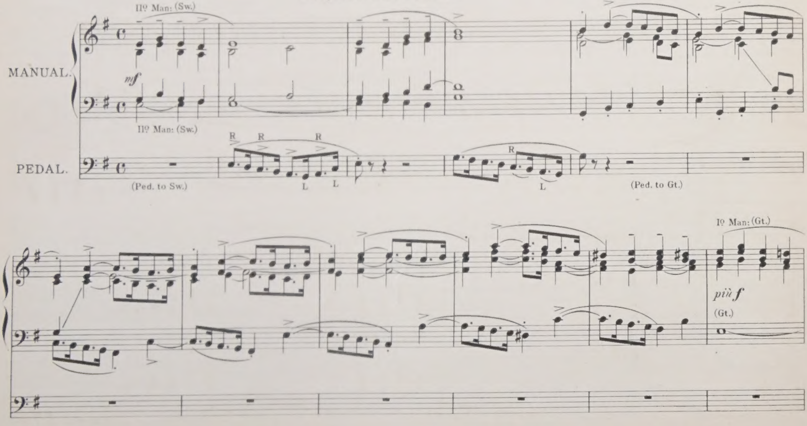
(Composta in occasione del Congresso Eucaristico-Venezia 1897.)

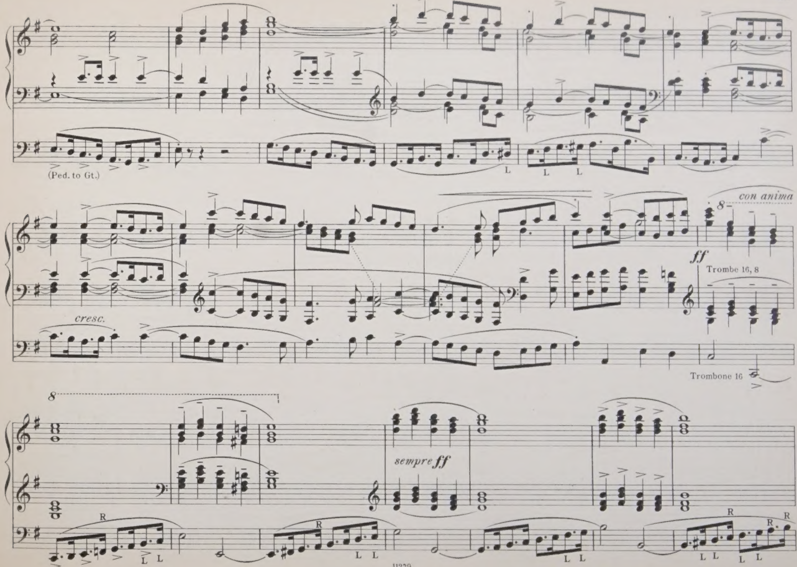
Iº Man: 16-8-4.
IIº Man: 16-8-4.
IIIº Man: Vox Angelica 8. Salicet 8. Gamba 8.
Ped. 16-8.

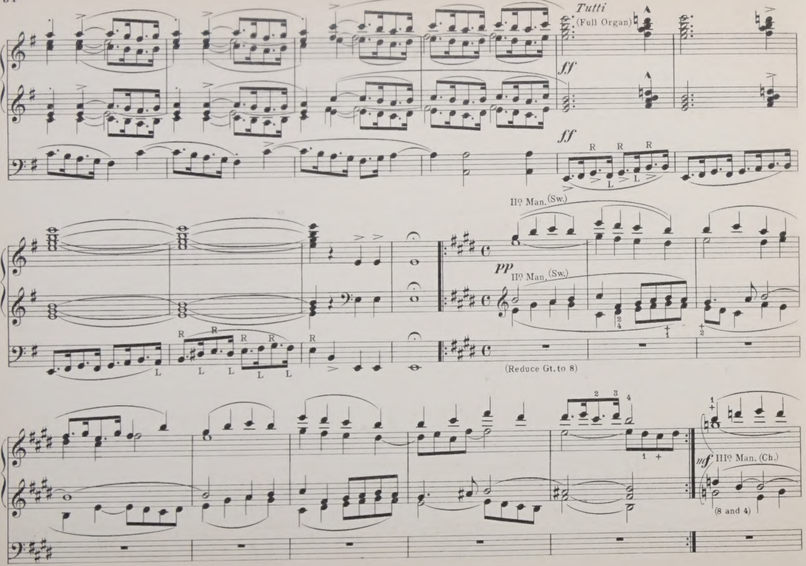
Iº Man. (Gt.) 16, 8, 4 (coupled to Swell).
IIº Man. (Sw.) 16, 8, 4 with reeds.
IIIº Man. (Ch.) St. Diap. Gamba, Vox Angelica.
Ped. Open, Bourdon, Cello, 16 and 8.

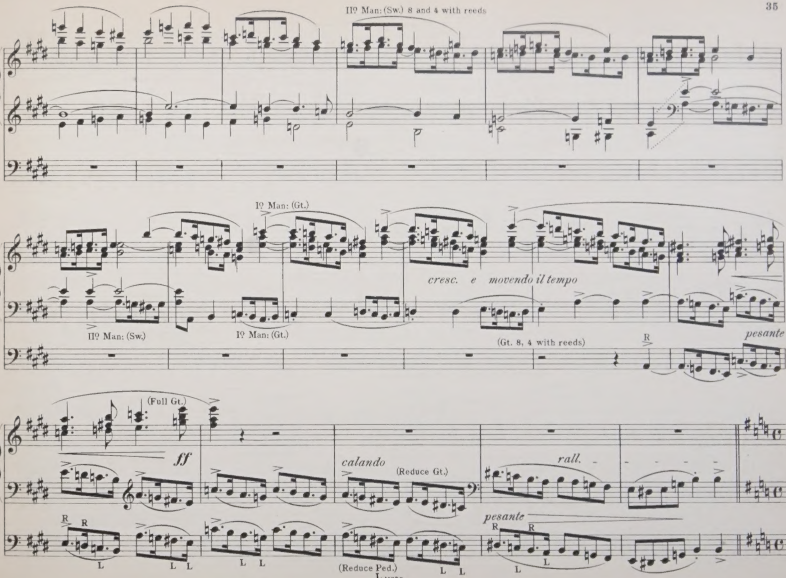
Oreste Ravanello. Op. 39, Nº 4.

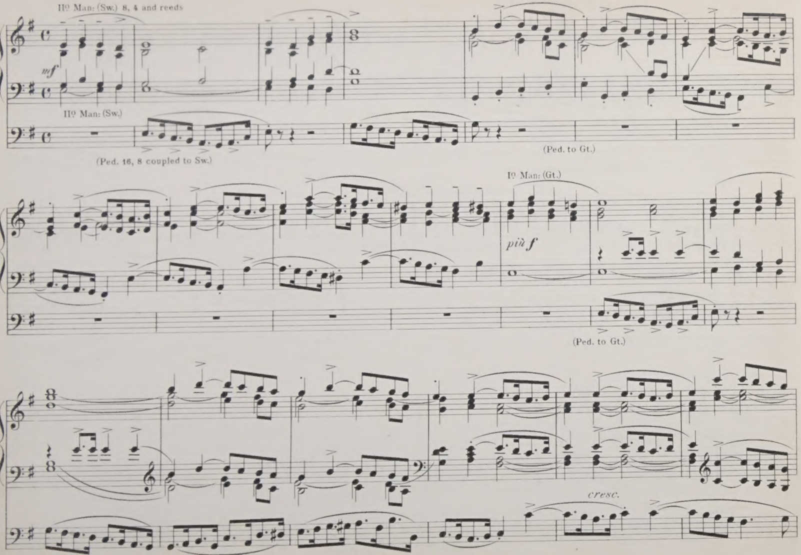
Tempo di Marcia.

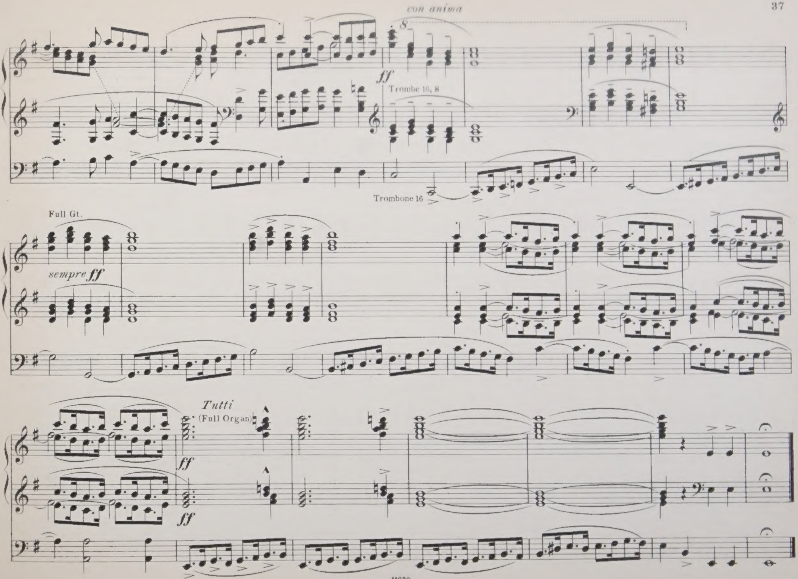

IIº Man: (Sw.)
MANUAL.
mf
IIº Man: (Sw.)
PEDAL.
R
R
R
L
L
R
L
(Ped. to Sw.)
(Ped. to Gt.)
Iº Man: (Gt.)
più f
(Gt.)


(Ped. to Gt.)
L
L
L
cresc.
con anima
8
ff
Trombe 16, 8
Trombone 16
8
R
L L
R
L L
sempre ff
L L
R
R
R
L L
L L


Tutti
(Full Organ)
ff
ff
R R R
L L
R R R R
L L L L L
R
IIº Man. (Sw.)
pp
IIº Man. (Sw.)
(Reduce Gt. to 8)
mf
IIIº Man. (Ch.)
(8 and 4)


IIº Man: (Sw.) 8 and 4 with reeds
Iº Man: (Gt.)
cresc. e movendo il tempo
IIº Man: (Sw.)
Iº Man: (Gt.)
(Gt. 8, 4 with reeds)
R
pesante
(Full Gt.)
ff
calando
(Reduce Gt.)
rall.
pesante
R
R
R
R
L
L
L
L
L
(Reduce Ped.)
L
L
L
L
L


IIº Man: (Sw.) 8, 4 and reeds
mf
IIº Man: (Sw.)
(Ped. 16, 8 coupled to Sw.)
(Ped. to Gt.)
Iº Man: (Gt.)
più f
(Ped. to Gt.)
cresc.


con anima
8
ff
Trombe 16, 8
Trombone 16
Full Gt.
sempre ff
Tutti
(Full Organ)
ff
ff

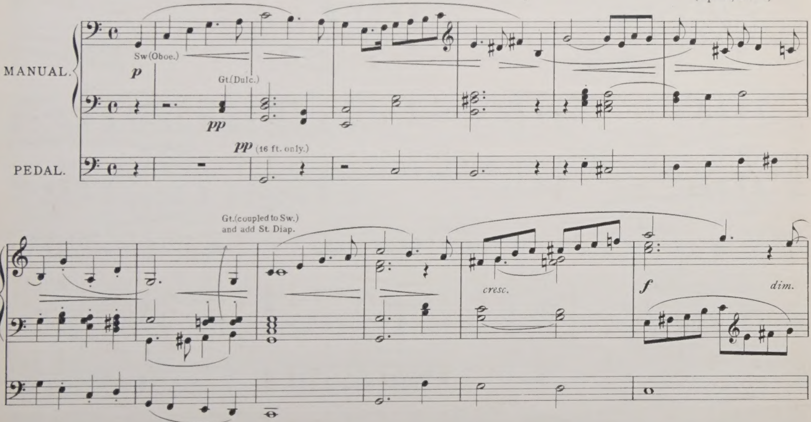
MARCH.

"Vera incessu patuit Dea."*

Edmondstoune Duncan.

(Op. 47, Nº 6.)

Somewhat slowly and expressively.


MANUAL.
PEDAL.
Sw(Oboe.)
p
Gt.(Dulc.)
pp
pp (16 ft. only.)
Gt.(coupled to Sw.)
and add St Diap.
cresc.
f
dim.

---

* "And by her graceful walk the Queen of Love is known." (Dryden's translation of Aen: 1;409.)

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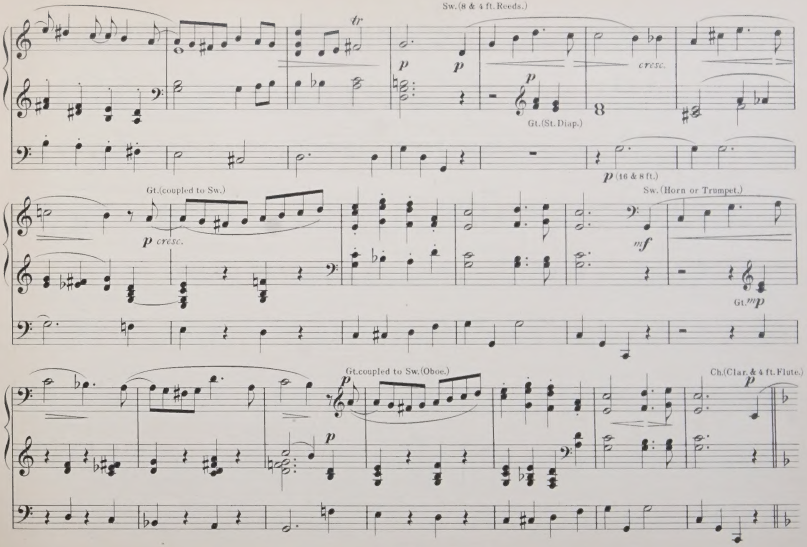
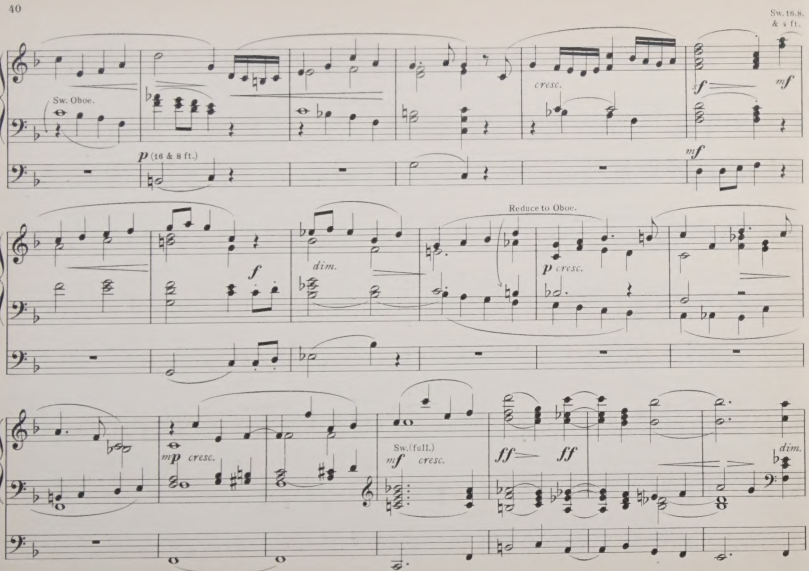
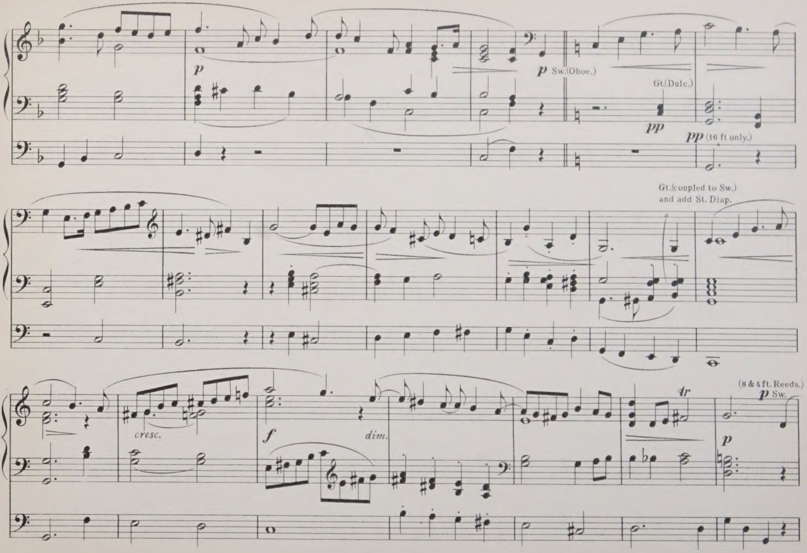
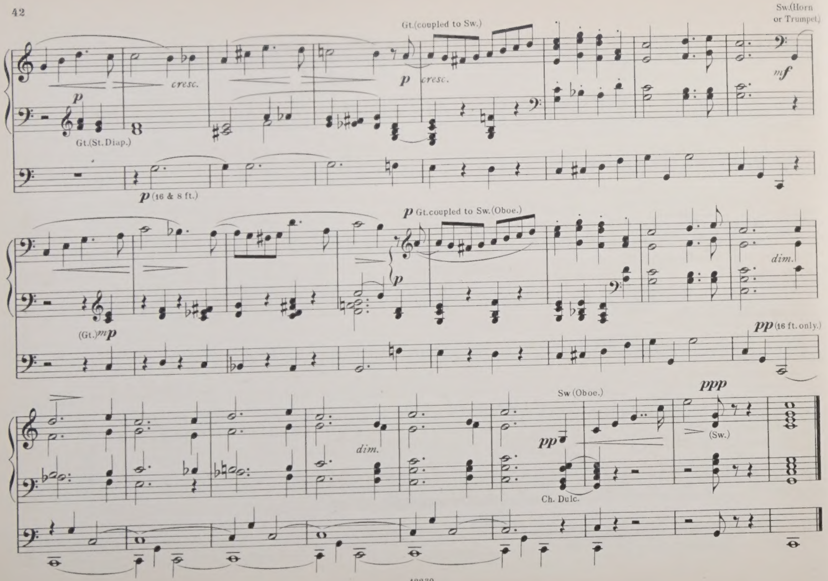

Sw.(8 & 4 ft. Reeds.)
tr
p
p
p
cresc.
Gt.(St.Diap.)
p (16 & 8 ft.)
Gt.(coupled to Sw.)
p cresc.
Sw. (Horn or Trumpet.)
mf
Gt. mp
Gt.coupled to Sw.(Oboe.)
p
p
Ch.(Clar. & 4 ft. Flute.)
p


Sw. 16.8, & 4 ft.
Sw. Oboe.
p (16 & 8 ft.)
cresc.
sf
mf
mf
f
dim.
Reduce to Oboe.
p cresc.
mp cresc.
Sw. (full.)
mf cresc.
ff
ff
dim.


p
p Sw.(Oboe.)
Gt.(Dulc.)
pp
pp (16 ft only.)
Gt.(coupled to Sw.)
and add St. Diap.
cresc.
f
dim.
tr
(8 & 4 ft. Reeds.)
p Sw.
p

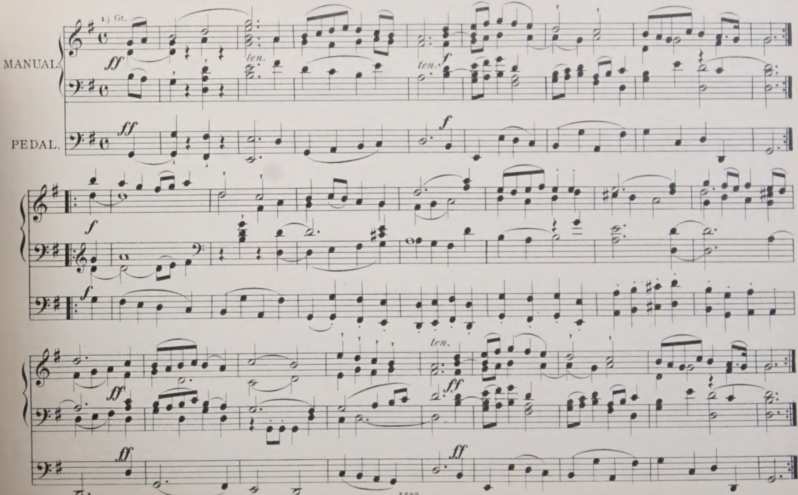

Gt.(coupled to Sw.)
Sw.(Horn or Trumpet)
p
cresc.
Gt.(St.Diap.)
p
cresc.
mf
p (16 & 8 ft.)
p Gt.coupled to Sw.(Oboe.)
p
(Gt.) mp
dim.
pp (16 ft. only.)
Sw (Oboe.)
ppp
dim.
pp
(Sw.)
Ch. Dulc.

Arranged by
W.T. BEST.

TRIUMPHAL MARCH from the Opera of SCIPIONE.

Allegro Pomposo. (♩ = 126.)

Handel.

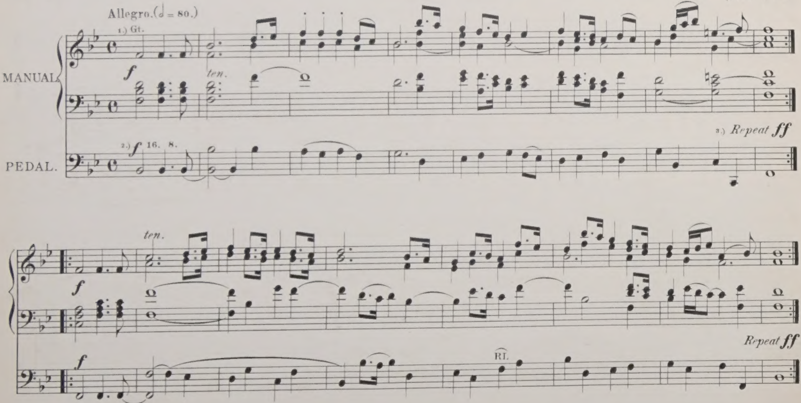

1.) Gt.
MANUAL.
PEDAL.
ff
ff
ten.
ten.
f
f
f
f
ff
ten.
ff
ff
ff

1.) "*ff*" G^d O. *Jeux d'Anches avec les fonds.* – "*f*" *sans les Anches.* – *Pédale. Les memes jeux, avec la Tirasse.*

MARCH from the Opera of PARTENOPE.

Arranged by
W.T. BEST.

Handel.
(1685-1759.)


Allegro. (𝅗𝅥 = 80.)
1.) Gt.
MANUAL.
f
ten.
2.) f 16. 8.
PEDAL.
3.) Repeat ff
ten.
f
f
RL
Repeat ff

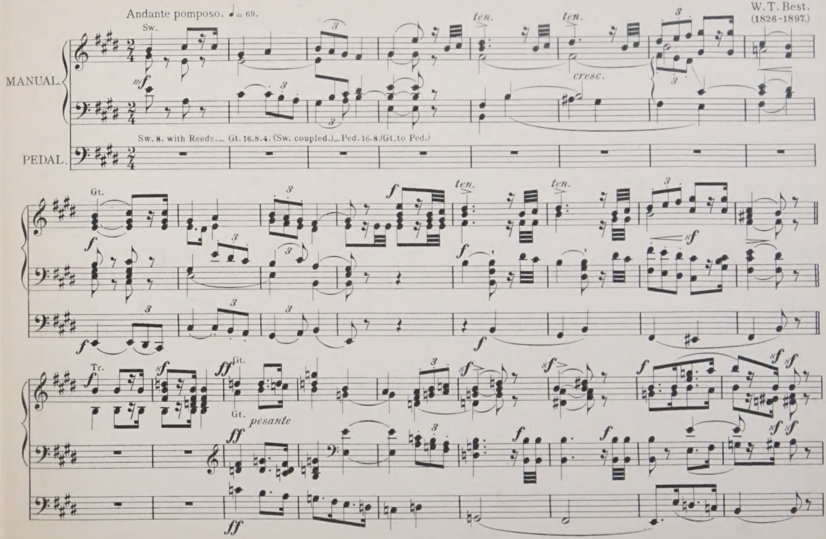
1.) Gd Orgue. Tous les fonds. 16. 8. et 4.

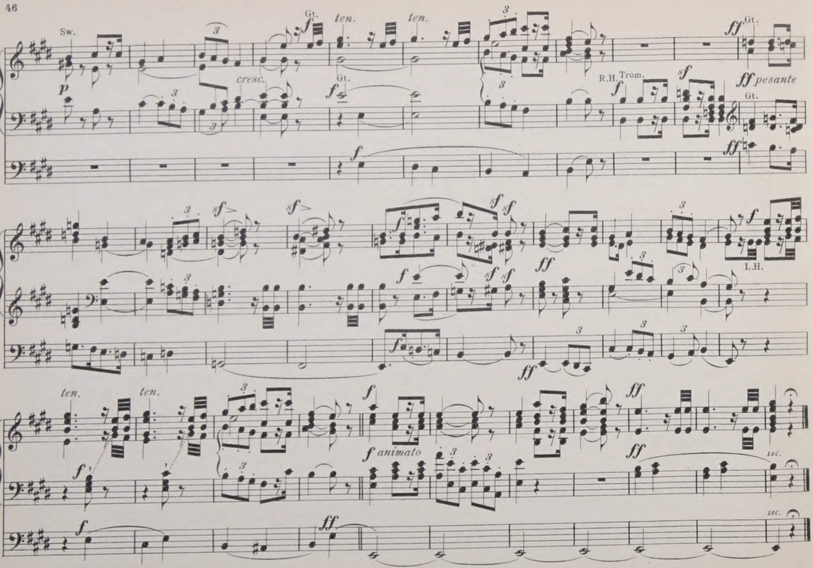
2.) Péd. Fonds de 16. 8. Tirasse au Gd O.

3.) Seconde fois ff.

Civic March.

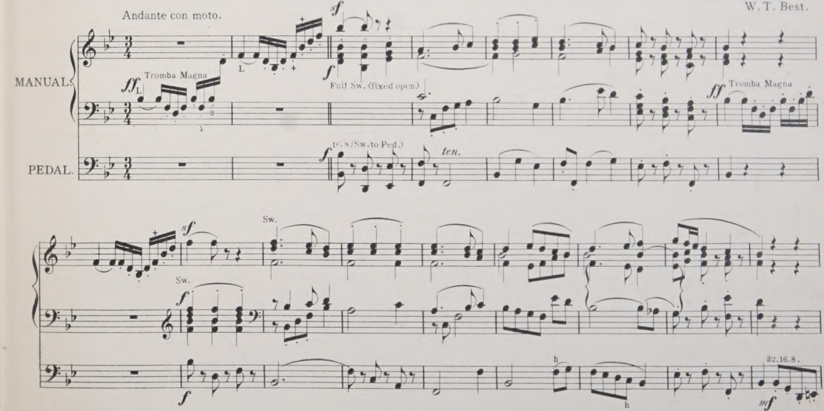
W. T. Best.
(1826-1897.)


Andante pomposo. ♩= 69.
Sw.
MANUAL.
mf
Sw. 8. with Reeds._ Gt. 16.8.4. (Sw. coupled.)_ Ped. 16.8.(Gt. to Ped.)
PEDAL.
ten.
ten.
cresc.
3
Gt.
f
ten.
ten.
sf
Tr.
sf
ff
Gt.
Gt.
pesante
ff
ff
sf
sf
f
f
f
sf
sf
sf
sf

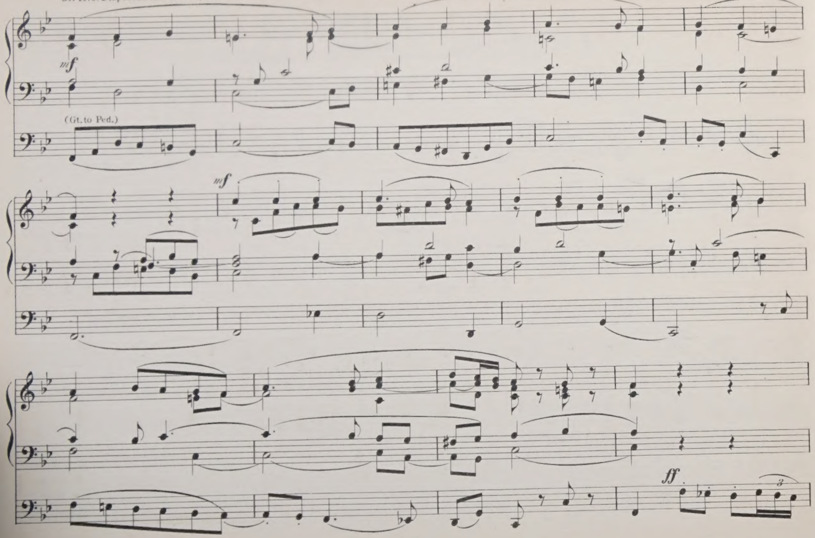

Sw.
p
cresc.
Gt.
f
ten.
ten.
3
R.H. Trom.
sf
ff
Gt.
ff pesante
sf>
sf
ff
L.H.
f animato
sec.

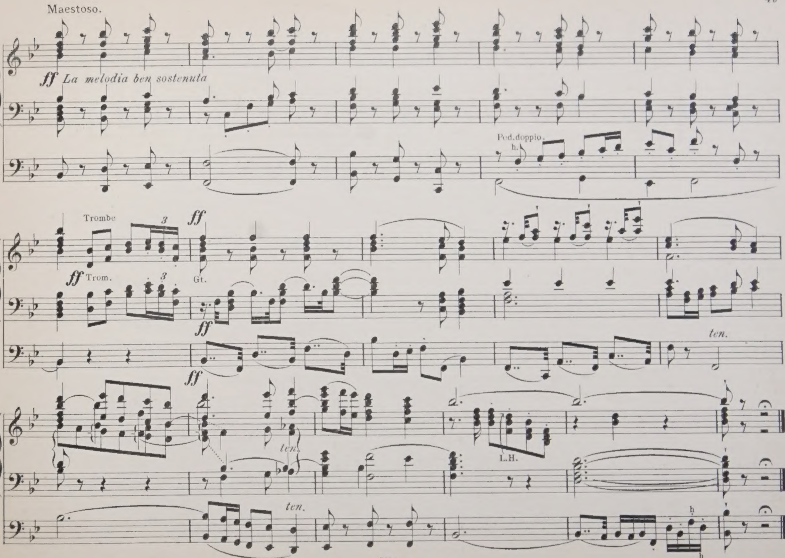
THE ENGLISH NATIONAL ANTHEM.

Arranged by
W. T. Best.


Andante con moto.
MANUAL.
PEDAL.
ff L
Tromba Magna
L
sf
f
Full Sw. (fixed open)
16.8.(Sw. to Ped.)
f
ten.
ff Tromba Magna
sf
Sw.
Sw.
f
f
h
h
32.16.8.
mf

Gt. 16.8. Diapasons and Flutes, 16.8.


mf
(Gt. to Ped.)
mf
ff
3


Maestoso.
ff La melodia ben sostenuta
Ped.doppio.
h.
Trombe
3
ff
ff Trom.
3
Gt.
ff
ten.
ff
ten.
ten.
L.H.
h
h

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4.	**WAGNER**	WEDDING MARCH *(Lohengrin).*
5.	**BEETHOVEN**	MARLBOROUGH MARCH.
6.	**BEETHOVEN'S**	Arrangement of "RULE BRITANNIA."
No. 7.	**PURCELL**	"AT HIS RIGHT HAND" and final "HALLELUJAH" *from James II.'s Coronation Anthem.*
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9.	**GOUNOD**	MARCH and CHORUS *(Faust).*
10.	**WAGNER**	MARCHE RELIGIEUSE *(Lohengrin).*
11.	**E. DUNCAN**	PAGEANT MARCH.
12.	**B. A. WEBER**	CORONATION MARCH.

EDITED AND ARRANGED BY

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5
PEZZI

PER

Grand'Organo

DI

REMIGIO RENZI.

[Primo Organista alla Basilica Vaticana.]

Preludio.
Andantino cantabile.
Canone.
Andante con variazioni.
Toccata.

Augener & Co. London.
Regent Street & Newgate Street.

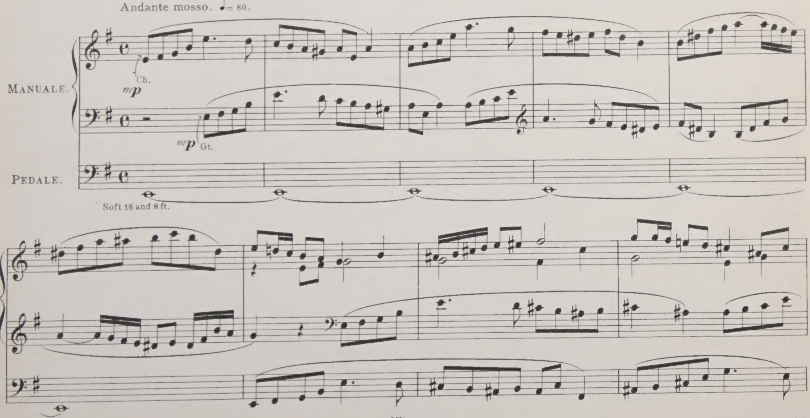
A. S. E. Mons. L. Misciattelli.

PRELUDIO.

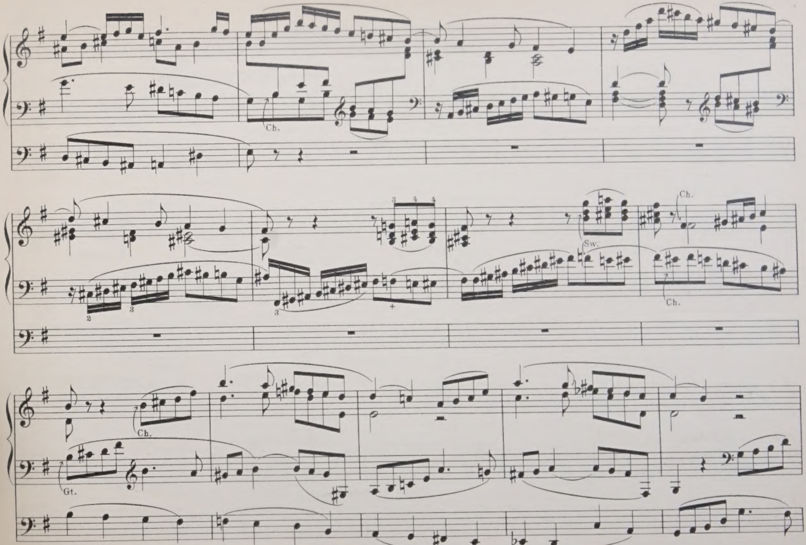
Sw. Diaps, Gamba, Oboe.
Gt. Small Open Diap.
Ch. St. Diap. Gamba and Flute 4 ft.
Ped. Soft 16 and 8.

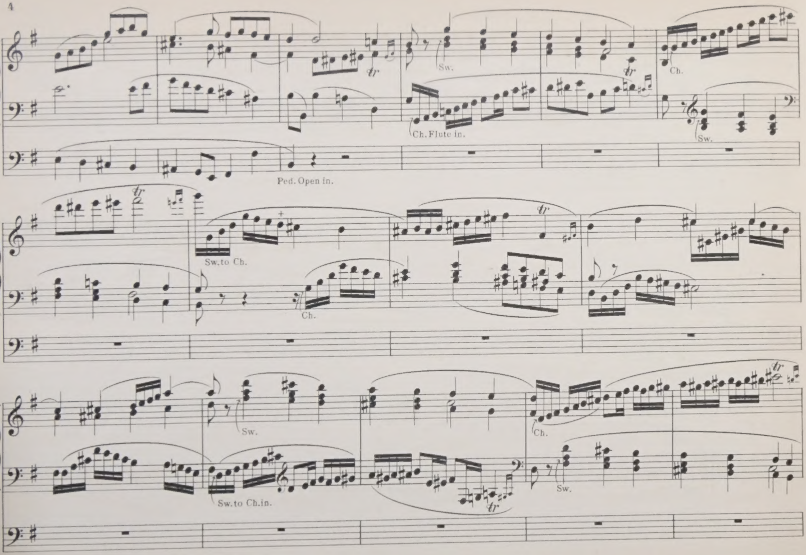
Recit: Gamba e Flauto 8 e Oboe.
G.O. Principale.
Pos: Bor:, Salic:, Flauto 4.
Ped: Prin: 16. et 8.

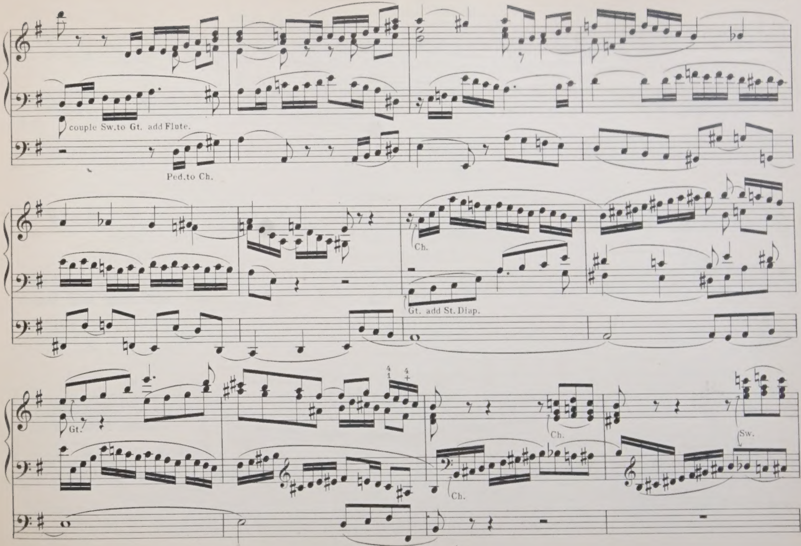
Remigio Renzi.

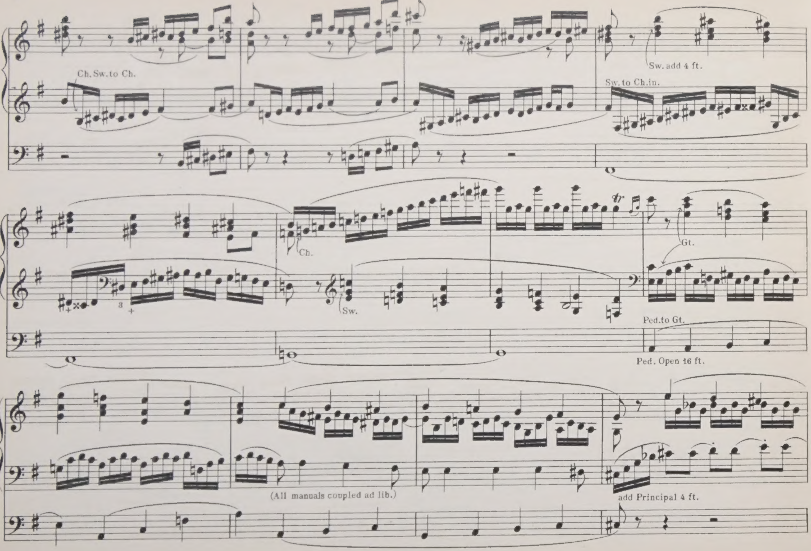


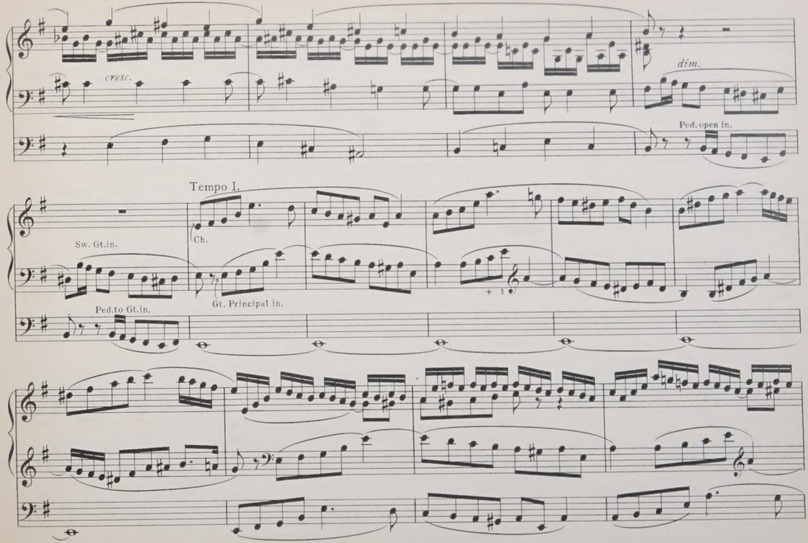
Andante mosso. ♩= 80.
MANUALE.
Ch.
mp
mp Gt.
PEDALE.
Soft 16 and 8 ft.

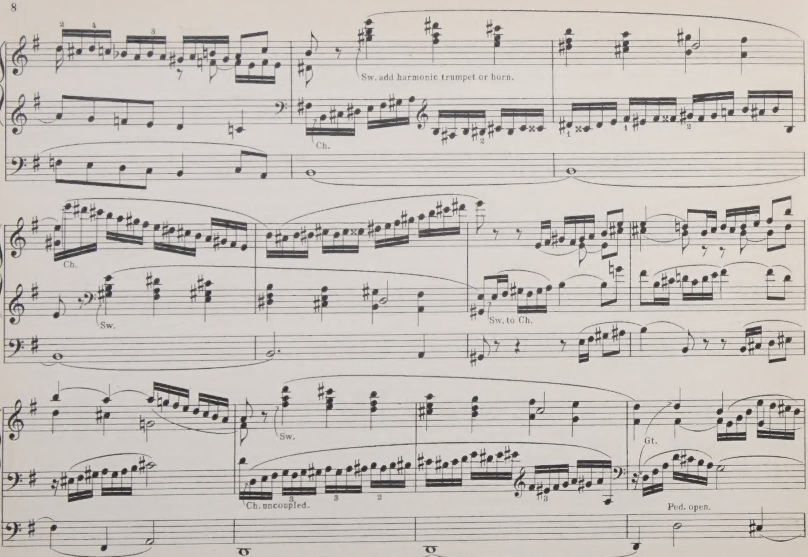

Ch.
3
4
4
Sw.
Ch.
2
3
3
+
Ch.
Ch.
Gt.
Open 16 ft.

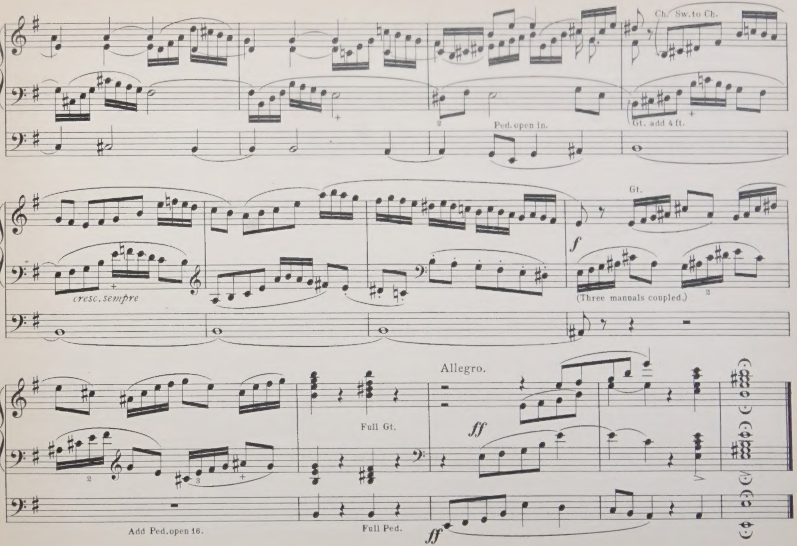

tr
Sw.
tr
Ch.
Ch. Flute in.
Sw.
Ped. Open in.
tr
Sw. to Ch.
tr
Ch.
Sw.
Ch.
tr
Sw. to Ch. in.
tr
Sw.


couple Sw. to Gt. add Flute.
Ped. to Ch.
Ch.
Gt. add St. Diap.
Gt.
4 1
4 +
Ch.
Ch.
Sw.


Ch. Sw. to Ch.
Sw. add 4 ft.
Sw. to Ch. in.
Ch.
Sw.
Gt.
Ped. to Gt.
Ped. Open 16 ft.
tr
(All manuals coupled ad lib.)
add Principal 4 ft.


cresc.
dim.
Ped. open in.
Tempo I.
Sw. Gt. in.
Ch.
Ped. to Gt. in.
Gt. Principal in.
+ 1


Sw. add harmonic trumpet or horn.
Ch.
Ch.
Sw.
Sw. to Ch.
Sw.
Ch. uncoupled.
Gt.
Ped. open.

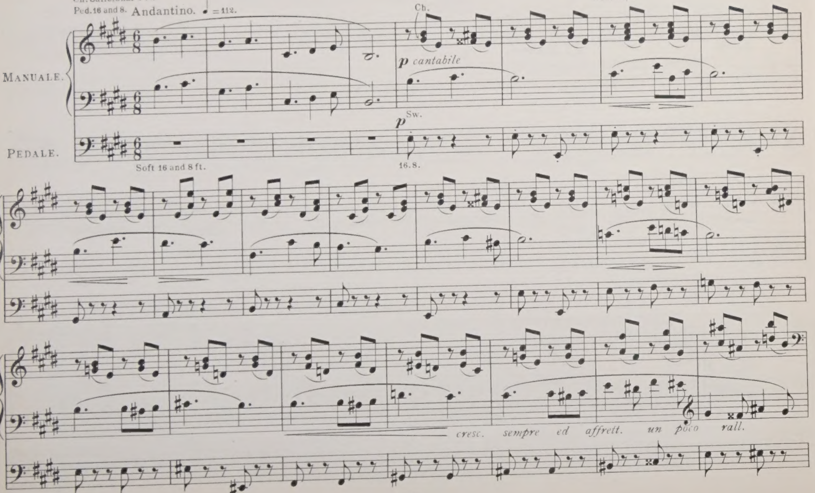

Ch. Sw. to Ch.
Ped. open in.
Gt. add 4 ft.
Gt.
cresc. sempre
f
(Three manuals coupled.)
Allegro.
ff
Full Gt.
Add Ped. open 16.
Full Ped.
ff

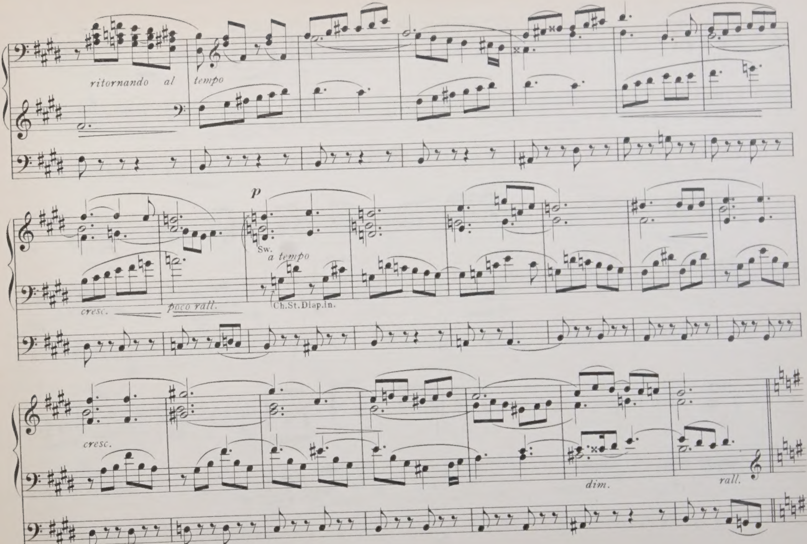
Alla Distinta Signorina Giulia Panichi.

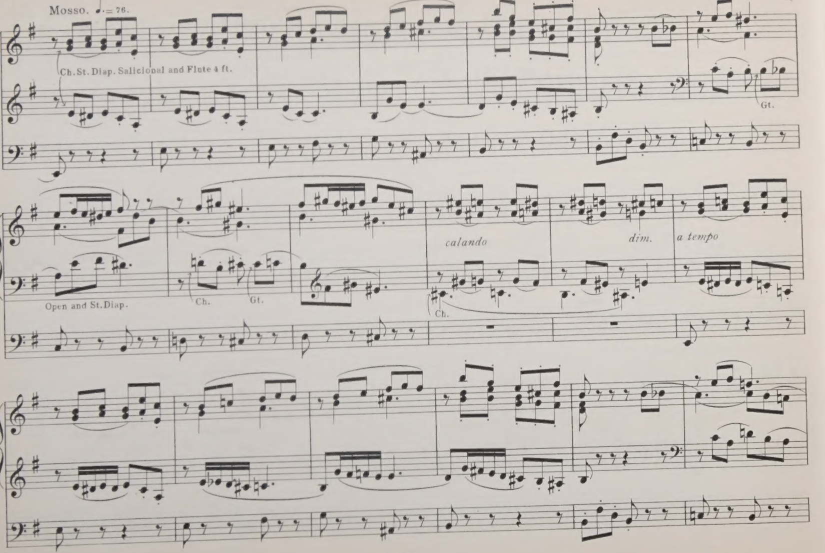
ANDANTINO CANTABILE.

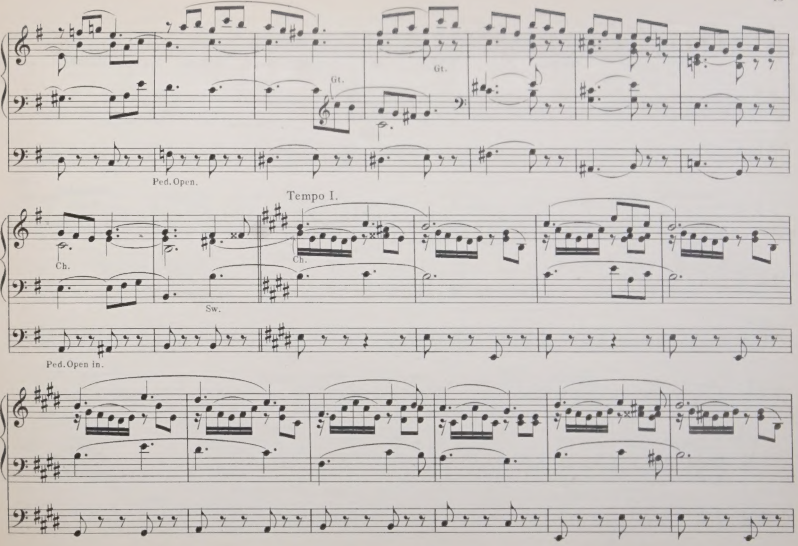
Sw. St. Diap. and Oboe or Horn.
Gt. Open and St. Diap.
Ch. Salicional 8 ft.
Ped. 16 and 8.

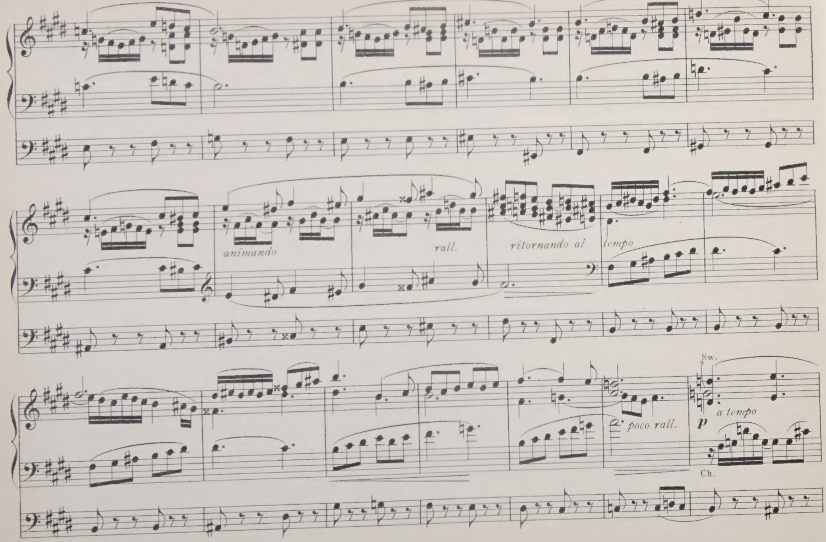
Recit: Fl: 8, Oboe.
G.O. Prin: e Bord: 8.
Pos: Bord: e Salic:
Ped: 16, 8.

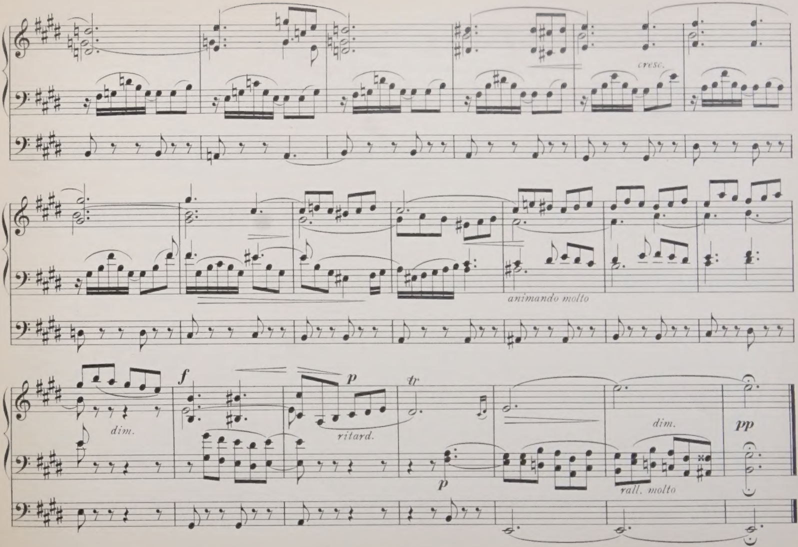

Andantino. ♩ = 112.
MANUALE.
PEDALE.
Ch.
p cantabile
p
Sw.
Soft 16 and 8 ft.
16.8.
cresc. sempre ed affrett. un poco rall.


ritornando al
tempo
p
Sw.
a tempo
Ch.St.Diap.In.
cresc.
poco rall.
cresc.
dim.
rall.


Mosso. ♩. = 76.
Ch. St. Diap. Salicional and Flute 4 ft.
Gt.
Open and St. Diap.
Ch.
Gt.
calando
Ch.
dim.
a tempo


Gt.
Gt.
Ped. Open.
Tempo I.
Ch.
Ch.
Sw.
Ped. Open in.


animando
rall.
ritornando al tempo
Sw.
poco rall.
p
a tempo
Ch.

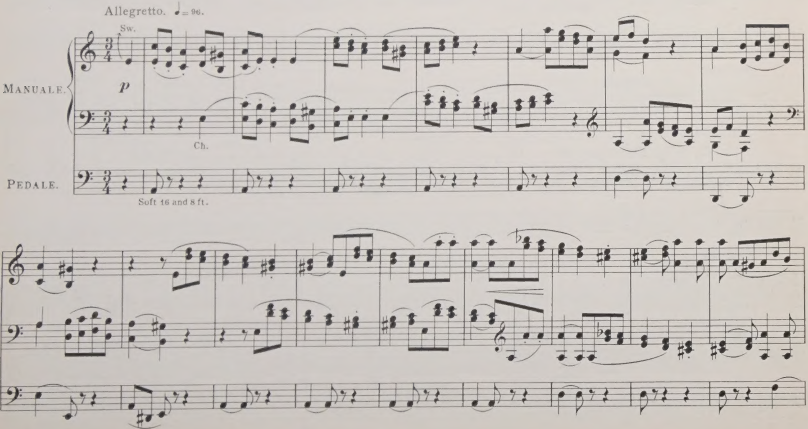

cresc.
animando molto
f
p
tr
dim.
ritard.
p
dim.
pp
rall. molto

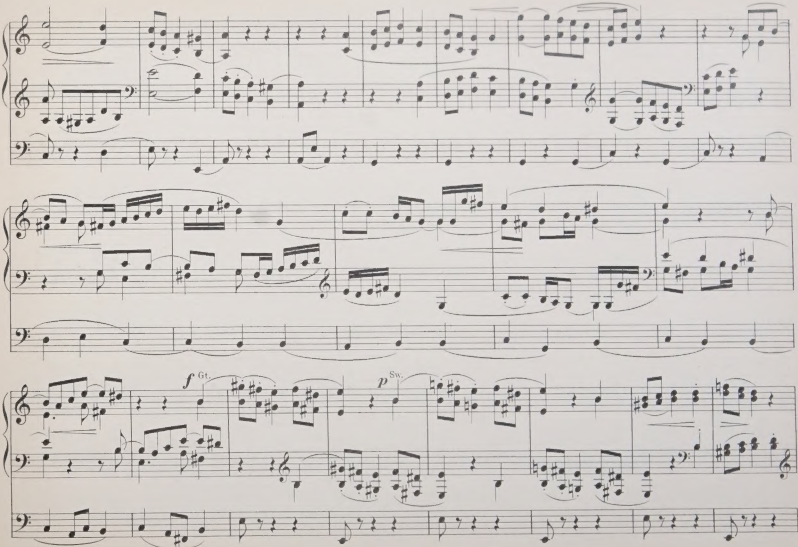
All'illustre Maestro C. De-Santis.

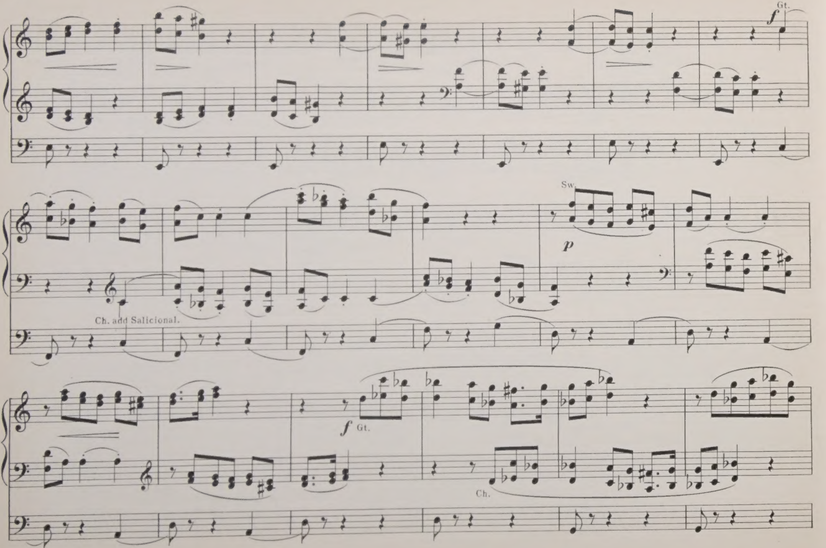
CANONE.

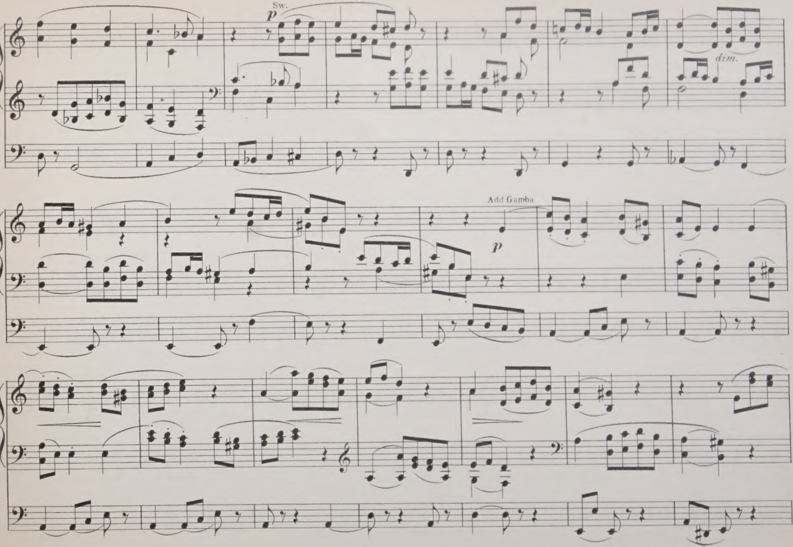
Sw. Diap. and Oboe.
Gt. Soft 8 ft. to Sw.
Ch. St. Diap. and Dulc.
Ped. Soft 16 and 8.

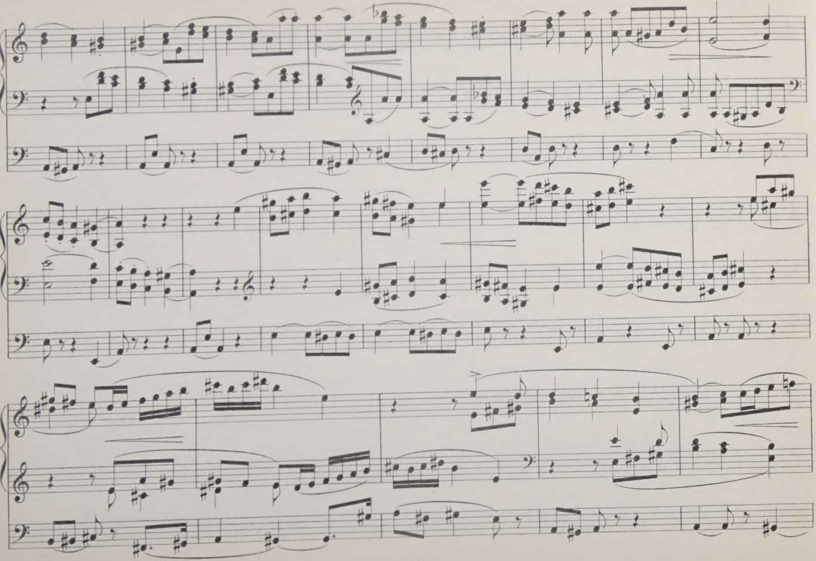
Recit: Fl: 8 e Oboe.
G.O. Prin: 8.
Pos: Bord: 8.
Ped: 16 e 8.

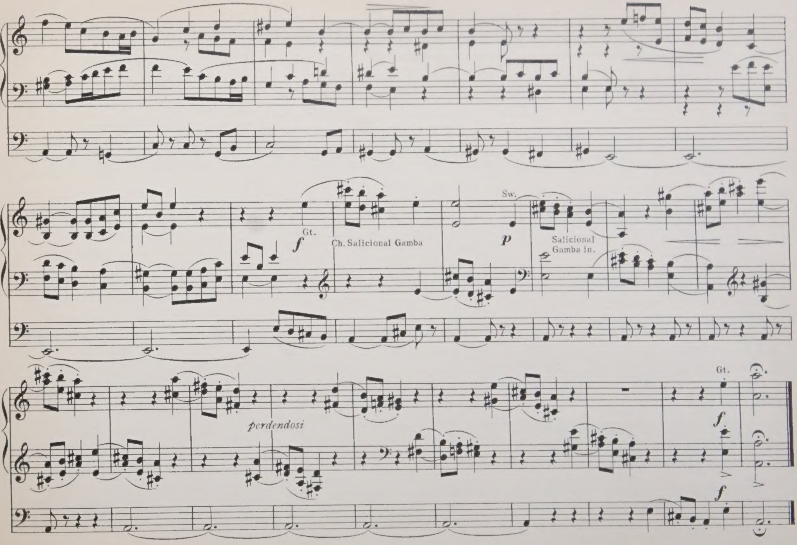

Allegretto. ♩= 96.
Sw.
p
MANUALE.
Ch.
PEDALE.
Soft 16 and 8 ft.


f Gt.
p Sw.


Gt.
f
Ch. add Salicional.
Sw.
p
f Gt.
Ch.


Sw.
p
dim.
Add Gamba
p

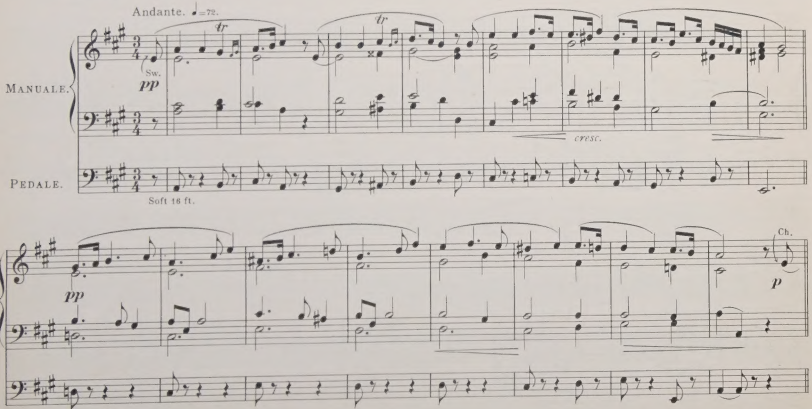



Gt.
f
Ch. Salicional Gamba
Sw.
p
Salicional
Gamba in.
perdendosi
Gt.
f
f

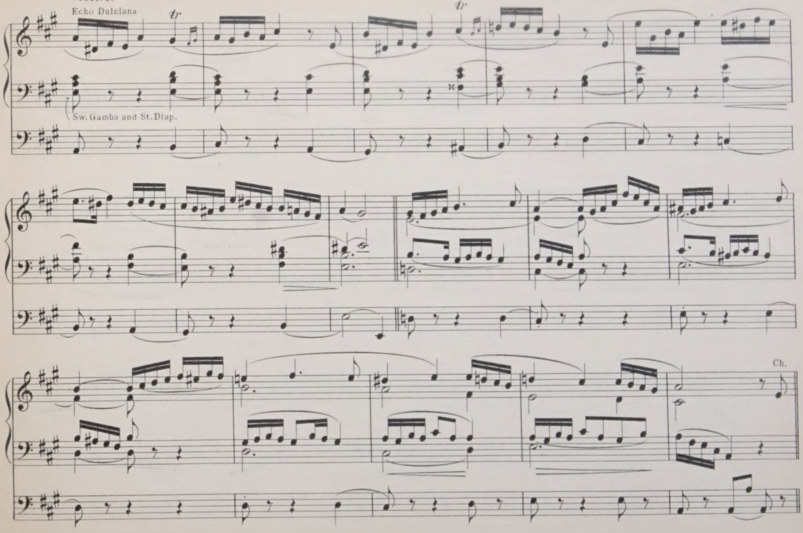
ANDANTE CON VARIAZIONI.

Sw. Gamba voix celestes.
Gt. Soft 8 ft.
Ch. Echo Dulc. or Diap.
Ped. Soft 16 and 8 ft.

Recit: Gamba e voce celeste.
G.O. Bord: 8.
Pos: Bordone Dolce 8.
Ped: 16.

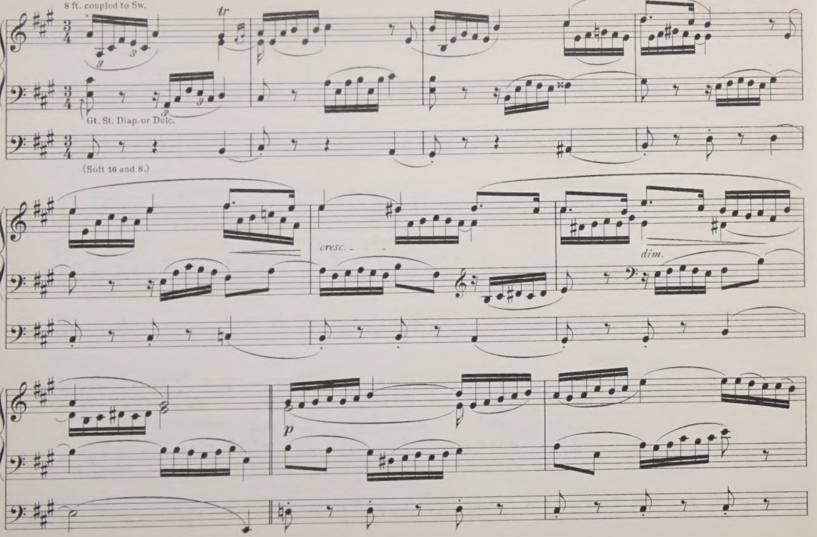

Andante. ♩=72.
MANUALE.
PEDALE.
Sw.
pp
tr
cresc.
Soft 16 ft.
pp
Ch.
p

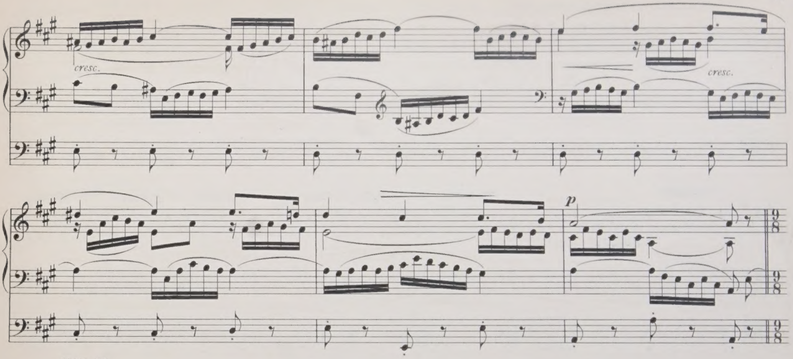
VAR. I.


Echo Dulciana
tr
tr
Sw. Gamba and St. Diap.
Ch.

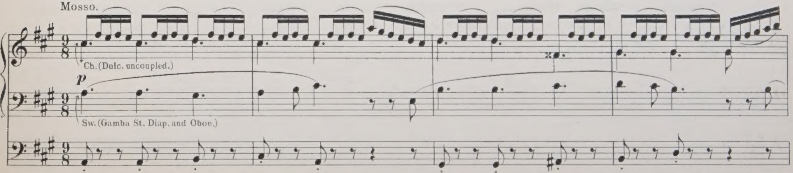
VAR. II.

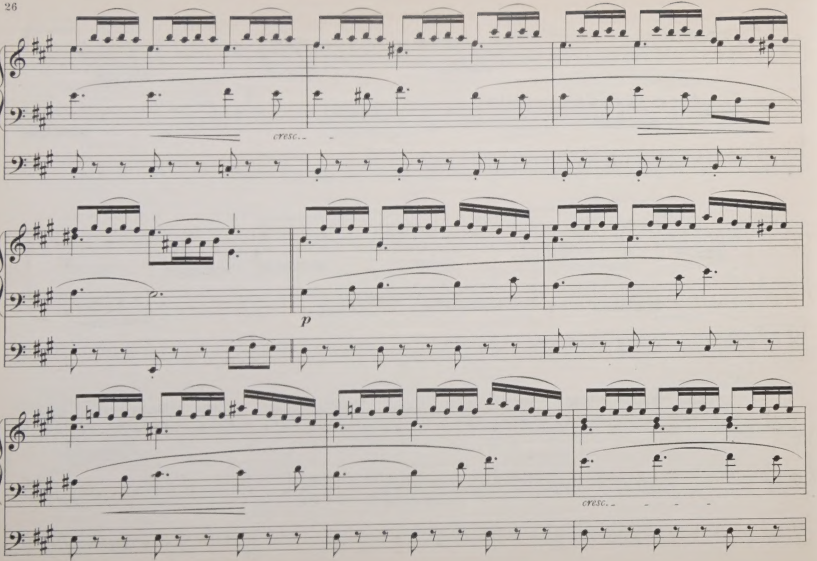
8 ft. coupled to Sw.

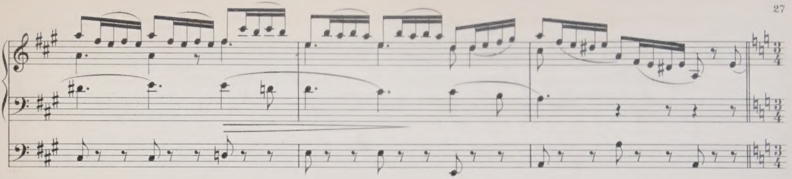

tr
3
3
3
3
Gt. St. Diap. or Dulc.
(Soft 16 and 8.)
cresc.
dim.
p


cresc.
cresc.
p

VAR. III.
Mosso.

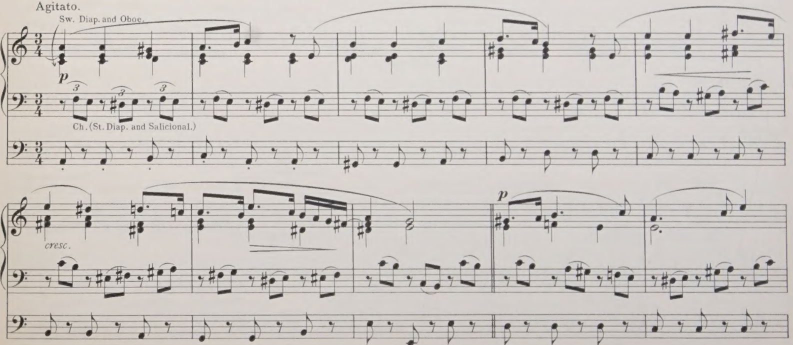

Ch.(Dulc. uncoupled.)
p
Sw.(Gamba St. Diap. and Oboe.)

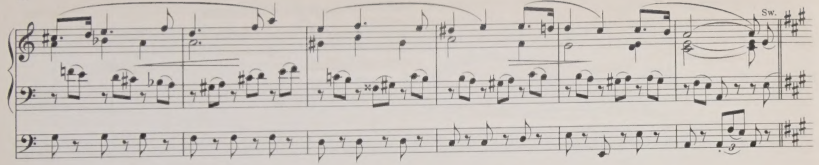

cresc.
p
cresc.



VAR. IV. Minore.

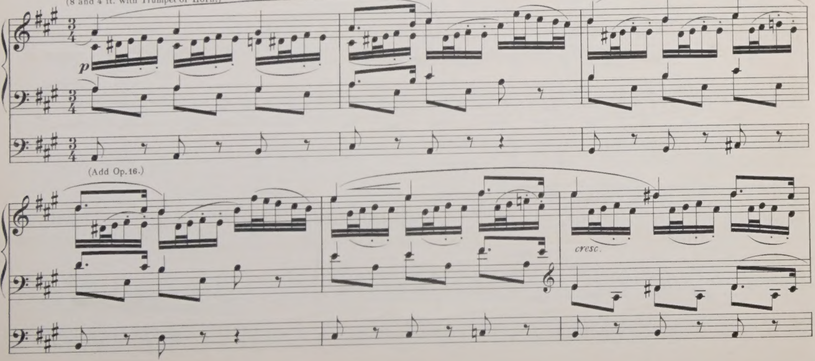
Agitato.

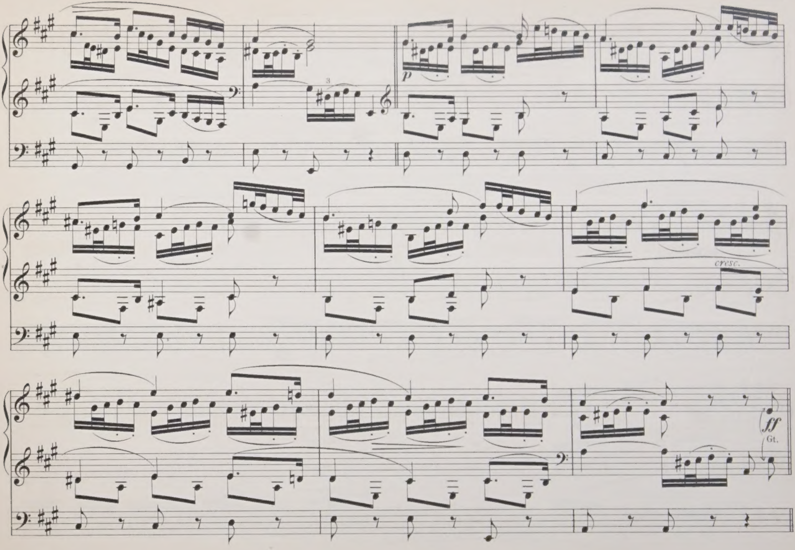

Sw. Diap. and Oboe.
p
3
3
3
Ch. (St. Diap. and Salicional.)
cresc.
p



VAR. V.

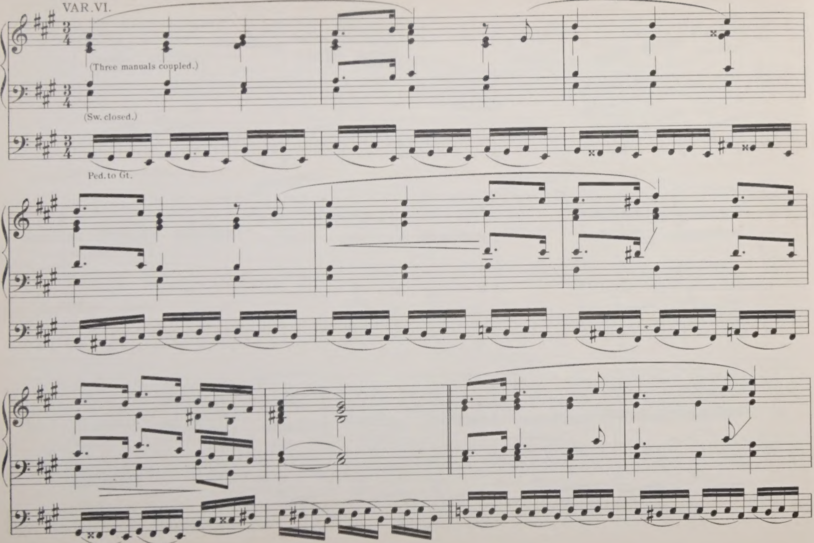
(8 and 4 ft. with Trumpet or Horn.)

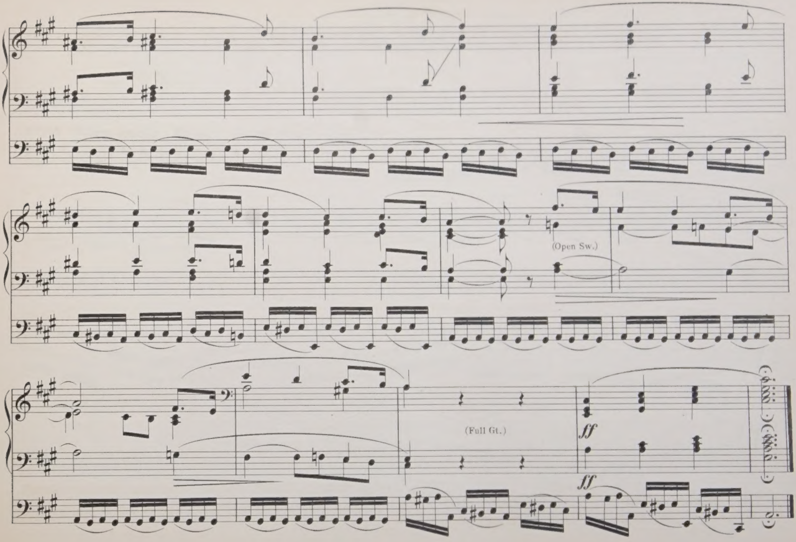

p
(Add Op.16.)
cresc.


3
p
cresc.
ff
Gt.

(Gt. 8 and 4 ft. Ch. 8 and 4.) Sw. 16, 8 and 4 reeds and mixture (closed.)

VAR. VI.


(Three manuals coupled.)
(Sw. closed.)
Ped. to Gt.

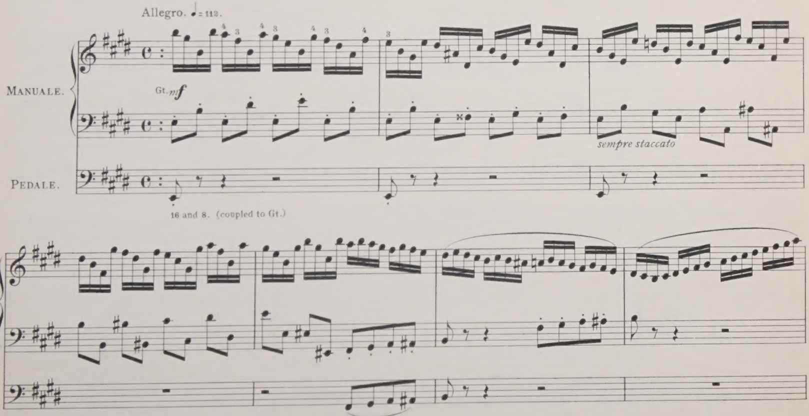

(Open Sw.)
(Full Gt.)
ff
ff

Al Ch̃mo Maestro G. Ciocci.

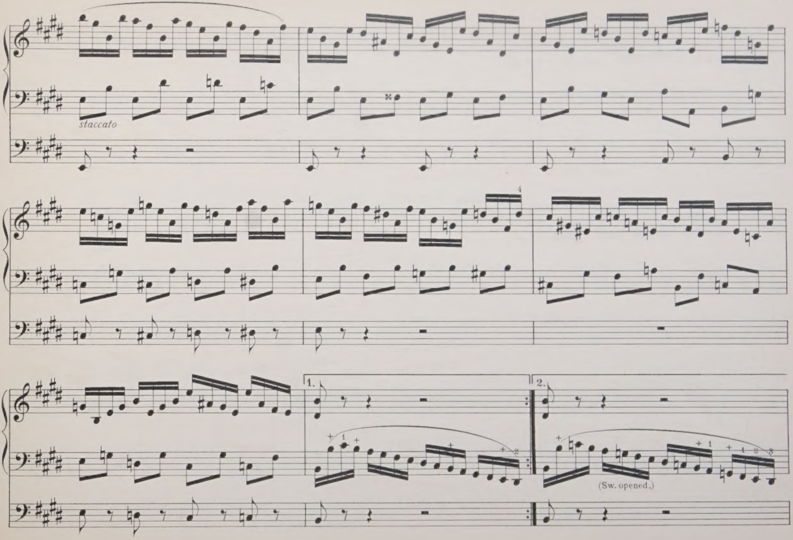
TOCCATA.

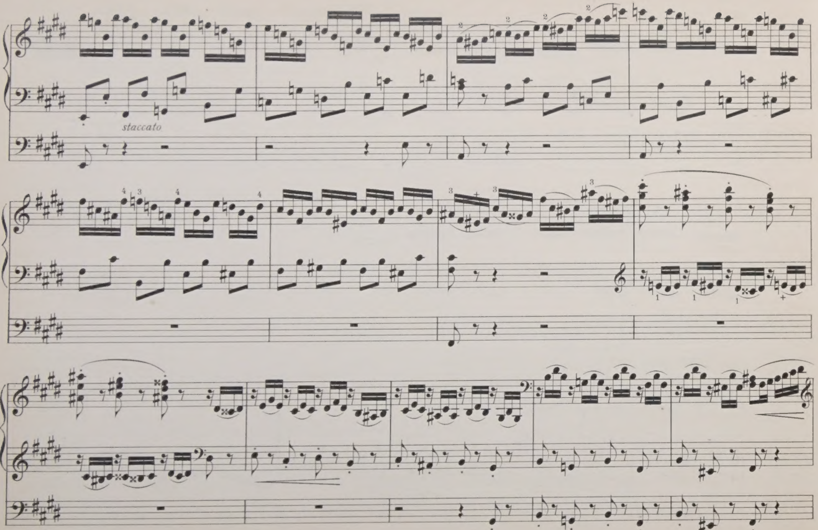
Sw. Diap: 8, 4 reeds and mixture (closed).
Gt. 8, 4 (coupled to Sw.)
Ch. St. Diap, Salicional.
Ped. 16 and 8 (coupled to Gt.)

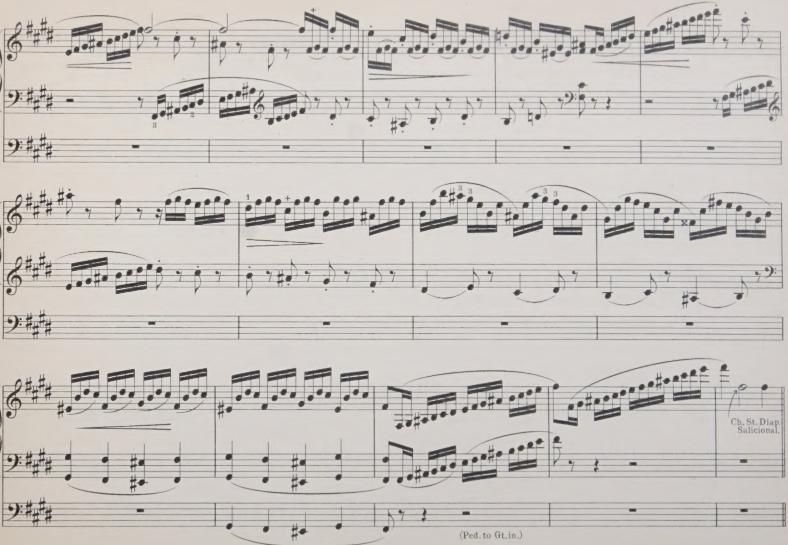
Recit: Fondi 8 e 4 ancie e ripieno.
G.O. Fondi 8 e 4 – (3 manuali accopp:)
Pos: Bord: e Salic: 8.
Ped: 16 e 8.

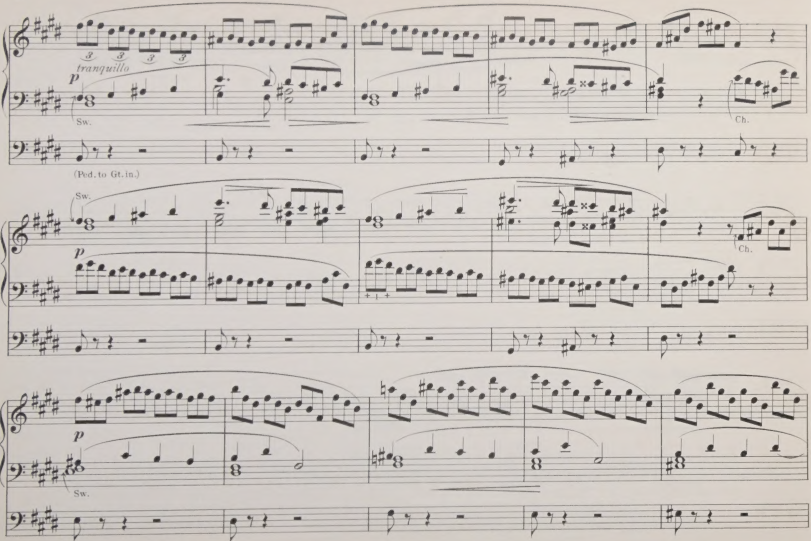


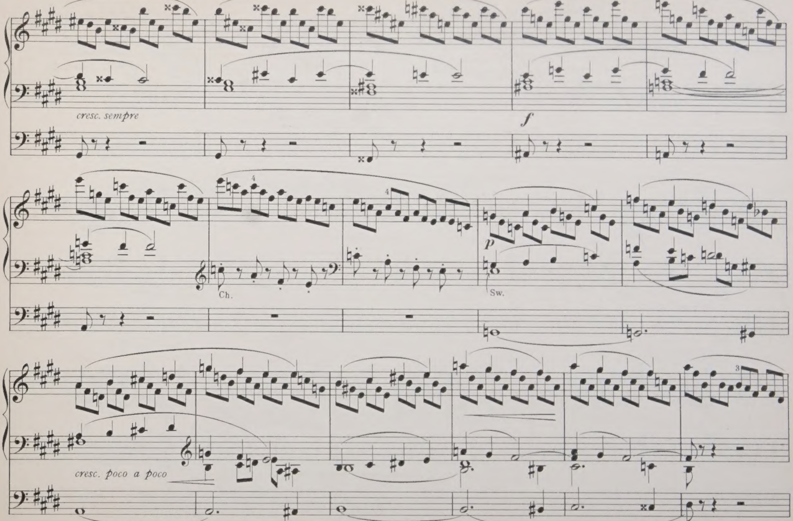
Allegro. ♩= 112.
MANUALE.
PEDALE.
Gt. mf
sempre staccato
16 and 8. (coupled to Gt.)
4 3 4 3 4 3 4 3

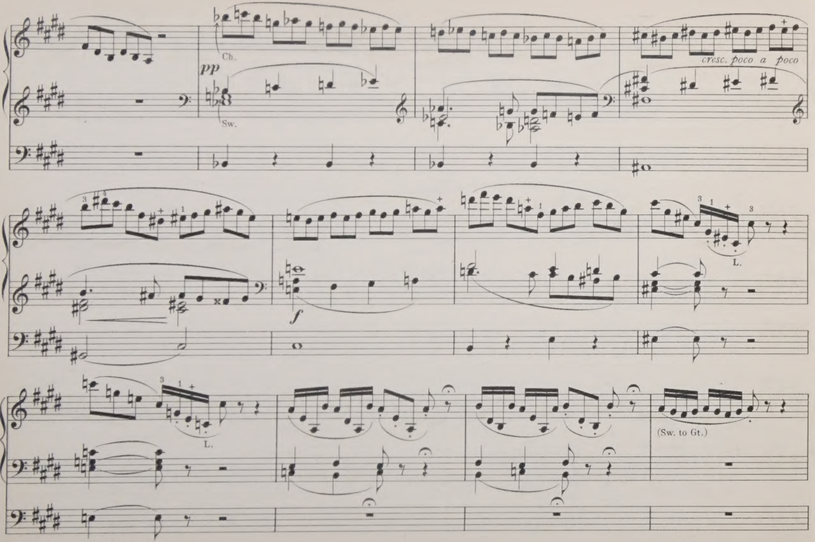

staccato
4
1.
2.
+ 1 +
+
+ 2
+
+ 1
+ 4 2 3
(Sw. opened.)

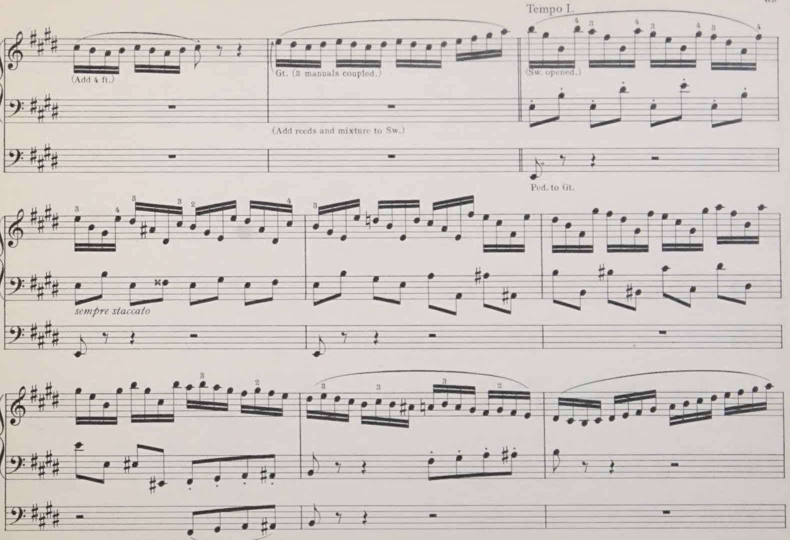

staccato

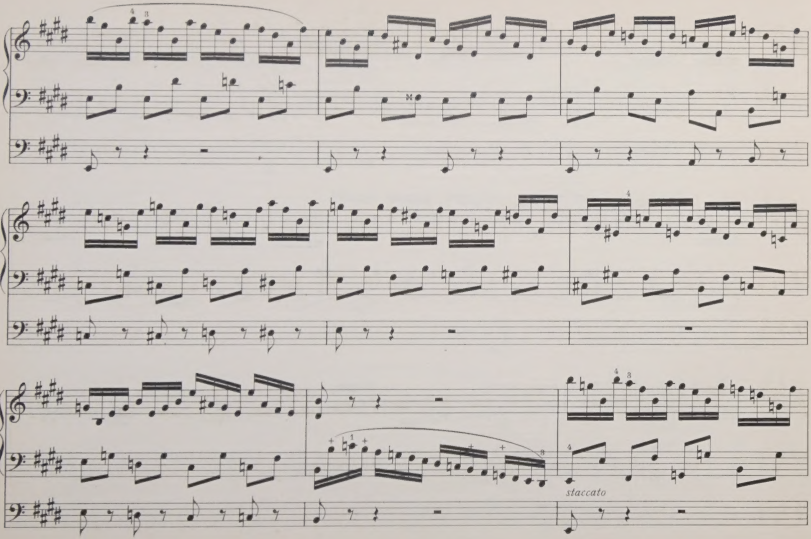

Ch. St. Diap.
Salicional.
(Ped. to Gt. in.)

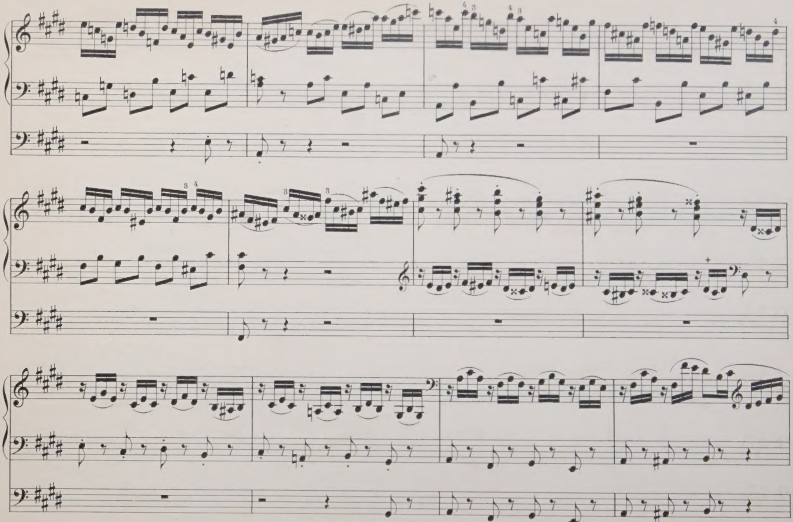

3
3
3
3
tranquillo
p
Sw.
Ch.
(Ped. to Gt. in.)
Sw.
p
Ch.
p
Sw.

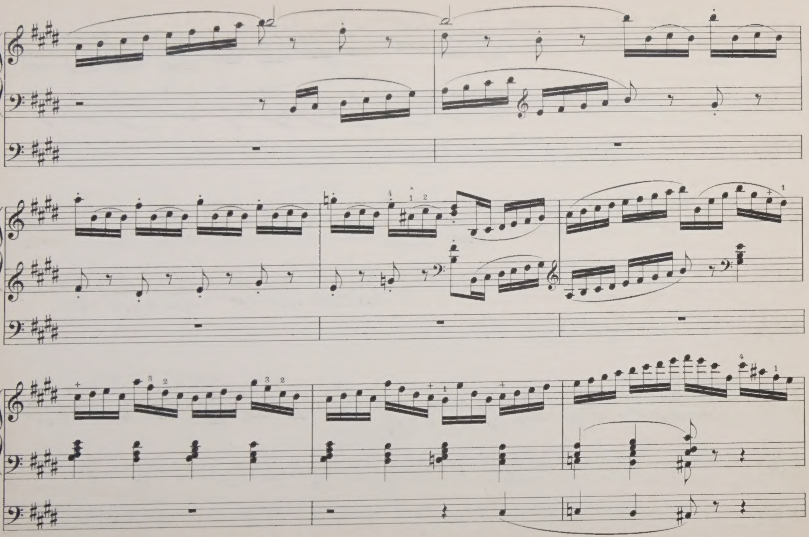

cresc. sempre
f
4
4
p
Ch.
Sw.
cresc. poco a poco
3

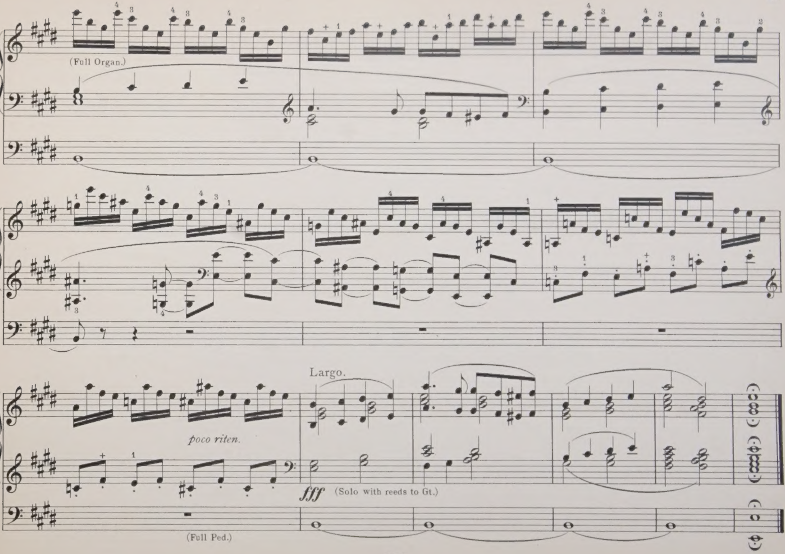

Ch.
pp
Sw.
cresc. poco a poco
f
L.
L.
(Sw. to Gt.)


Tempo I.
(Add 4 ft.)
Gt. (3 manuals coupled.)
(Sw. opened.)
(Add reeds and mixture to Sw.)
Ped. to Gt.
sempre staccato


staccato


+


+
+


(Full Organ.)
poco riten.
Largo.
fff
(Solo with reeds to Gt.)
(Full Ped.)

Augener's Edition.
Nº 5829.

Alla Santa Memoria del Sommo Pontefice

LEONE XIII.

Largo Funebre

PER GRAND' ORGANO

DI

REMIGIO RENZI.

(Primo Organista della Basilica Vaticana.)

Augener & Cº
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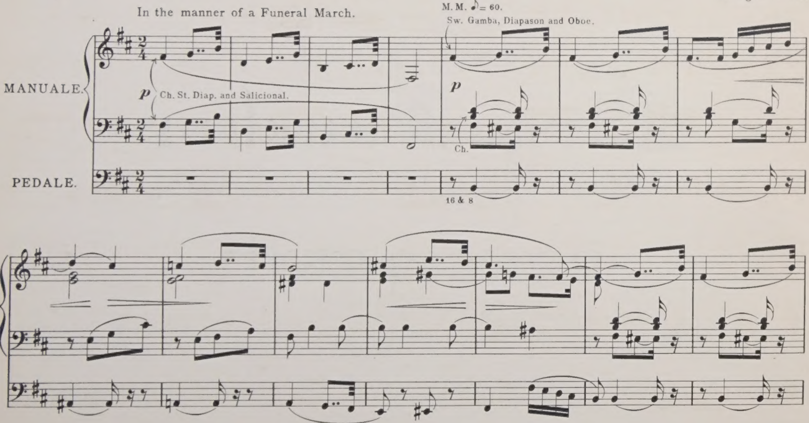
Largo Funebre.

Remigio Renzi.


In the manner of a Funeral March.
M. M. ♪ = 60.
Sw. Gamba, Diapason and Oboe.
MANUALE.
p
Ch. St. Diap. and Salicional.
p
Ch.
PEDALE.
16 & 8

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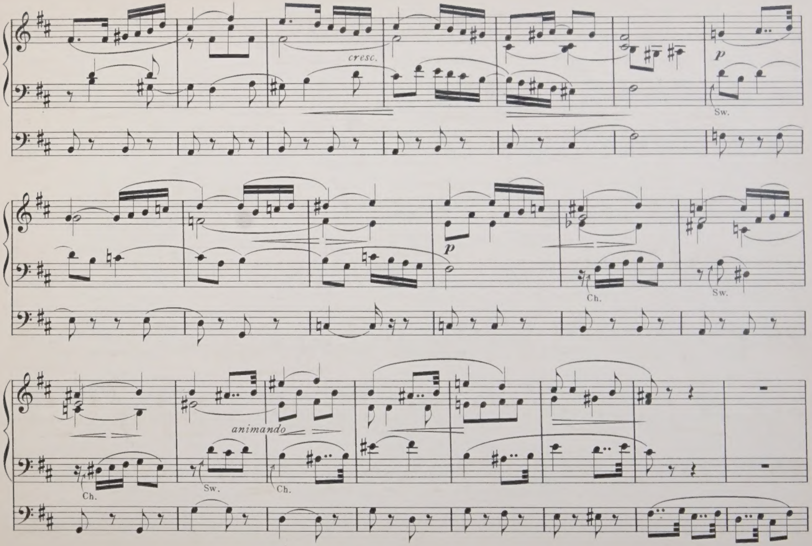
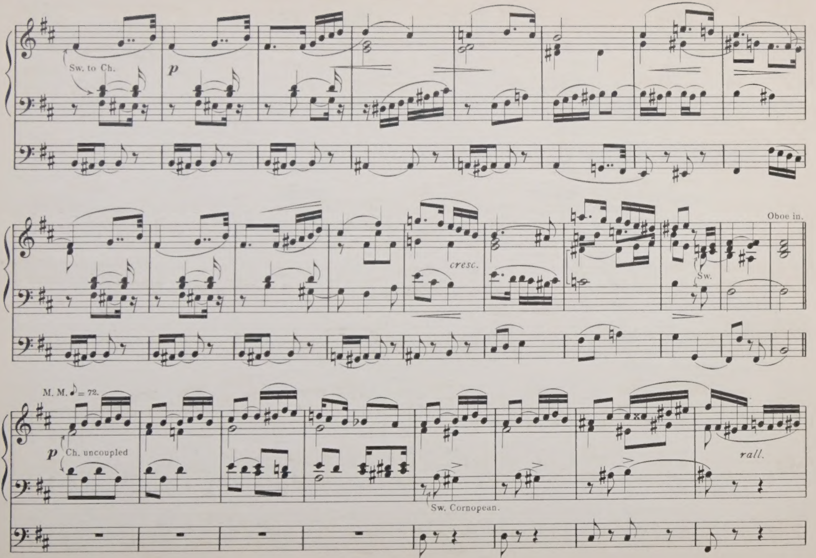
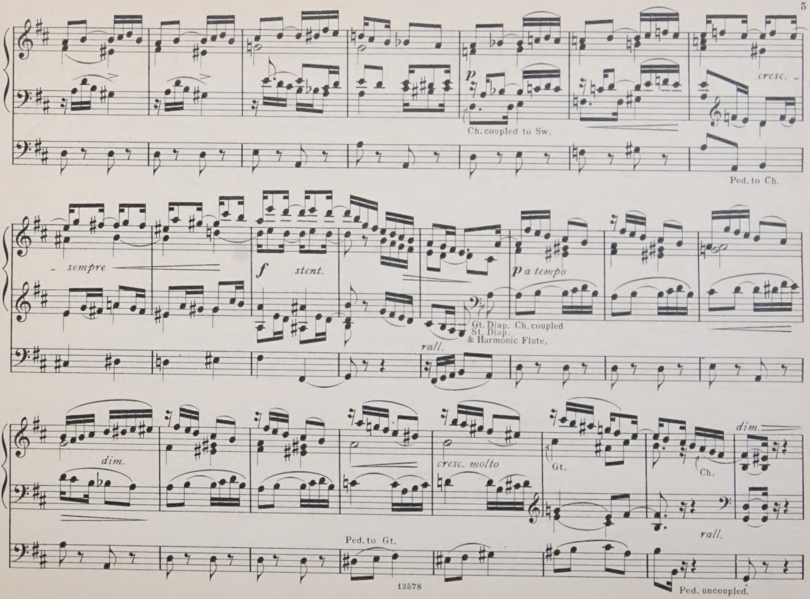
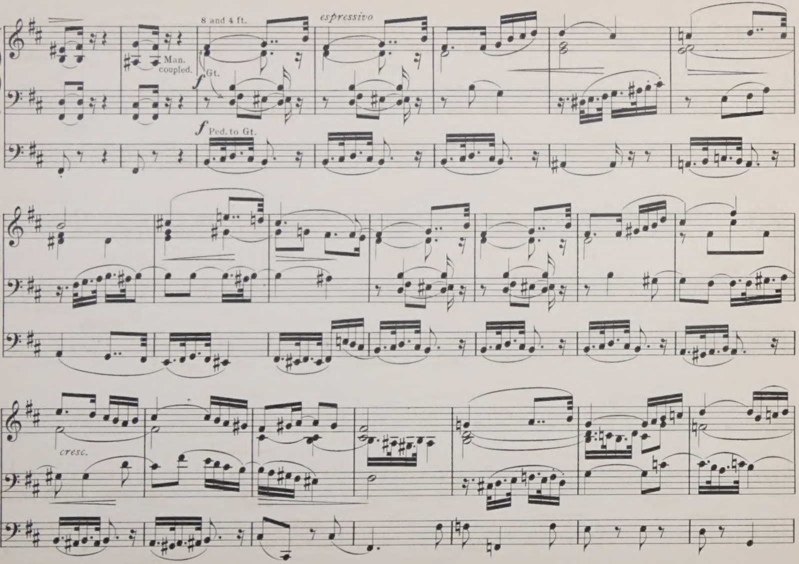
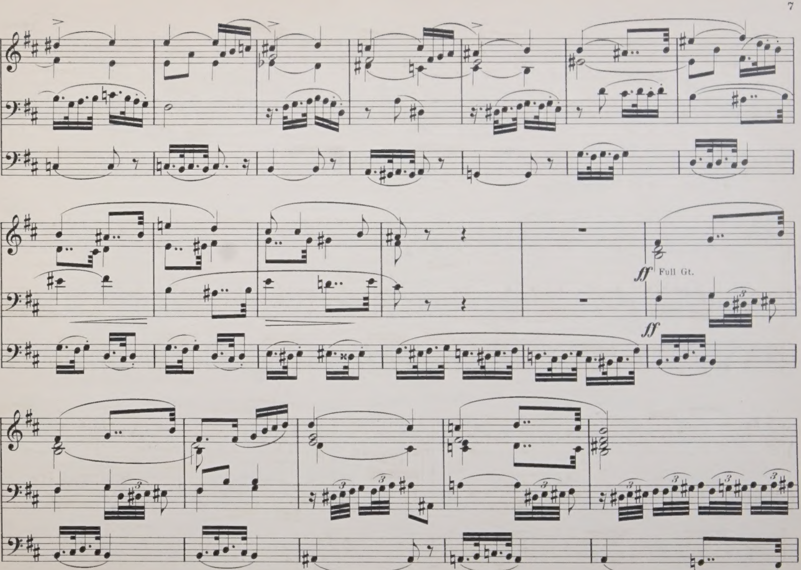
Augener's Music Printing Officine 10 Lexington Street, London W. Established 1878

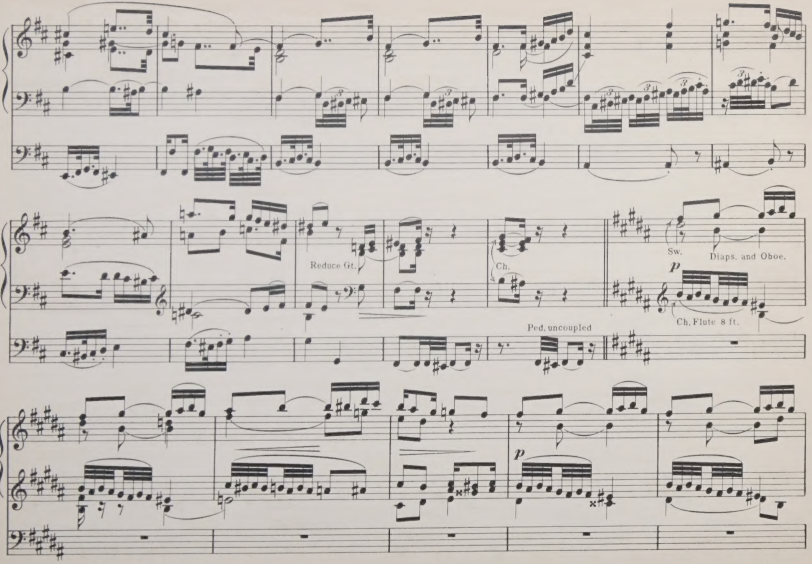

cresc.
p
Sw.
p
Ch.
Sw.
Ch.
Sw.
animando
Ch.

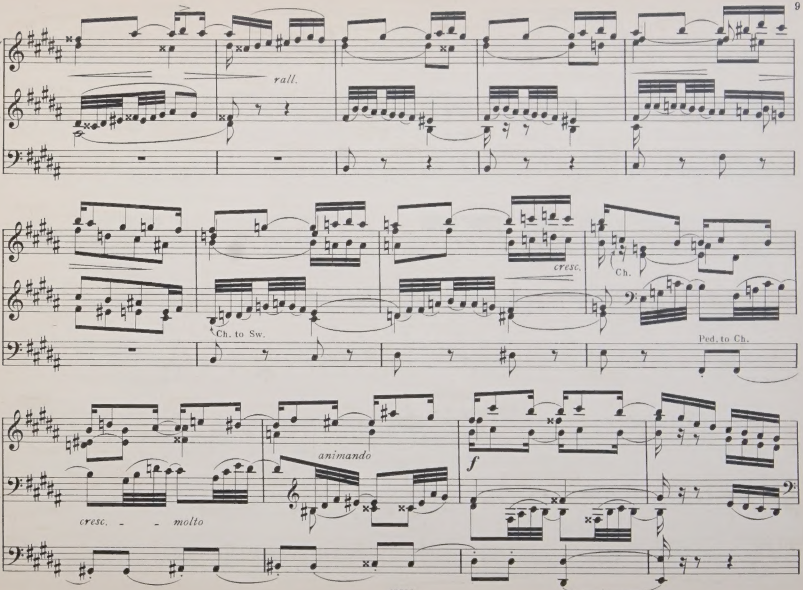

Sw. to Ch.
p
cresc.
Oboe in.
Sw.
M. M. ♪= 72.
p
Ch. uncoupled
Sw. Cornopean.
rall.

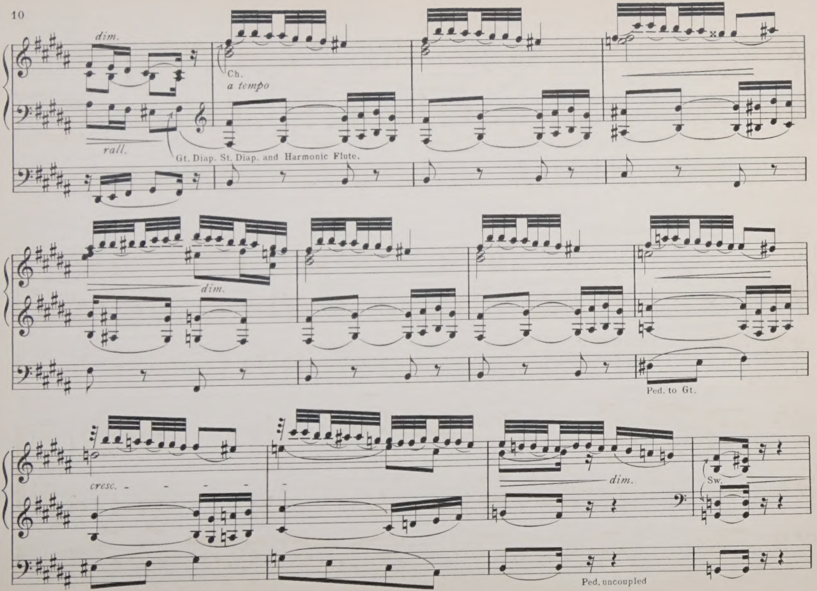

p
Ch. coupled to Sw.
cresc.
Ped. to Ch.
sempre
f
stent.
rall.
p a tempo
Gt. Diap. Ch. coupled
St. Diap.
& Harmonic Flute.
dim.
cresc. molto
Ped. to Gt.
Gt.
Ch.
dim.
rall.
Ped. uncoupled.


8 and 4 ft.
espressivo
Man. coupled.
f
Gt.
f
Ped. to Gt.
cresc.

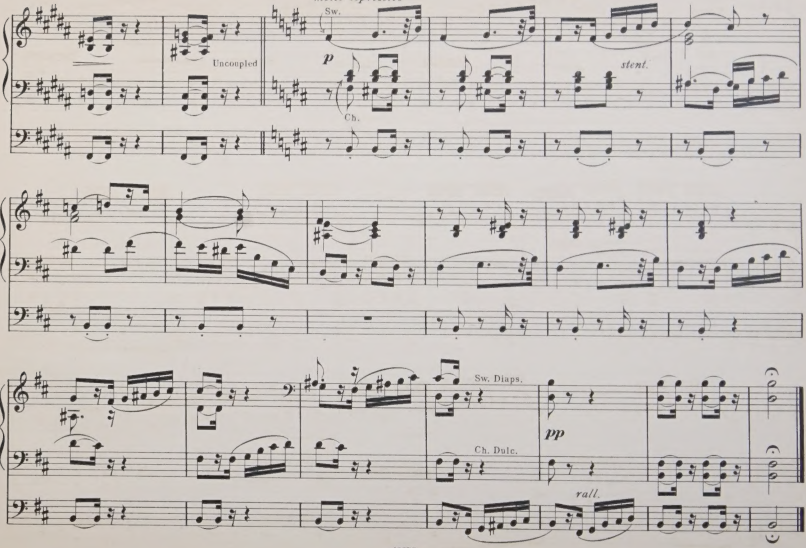

ff
Full Gt.
ff


Reduce Gt.
Ch.
Ped. uncoupled
Sw.
p
Diaps. and Oboe.
Ch. Flute 8 ft.
p


rall.
Ch. to Sw.
cresc.
Ch.
Ped. to Ch.
cresc. - - molto
animando
f


dim.
Ch.
a tempo
rall.
Gt. Diap. St. Diap. and Harmonic Flute.
dim.
Ped. to Gt.
cresc.
dim.
Sw.
Ped. uncoupled

M. M. ♪ = 58.
molto espressivo


Uncoupled
Sw.
p
Ch.
stent.
Sw. Diaps.
pp
Ch. Dulc.
rall.

To Sir ROBERT STEWART. Mus. Doc. &c.

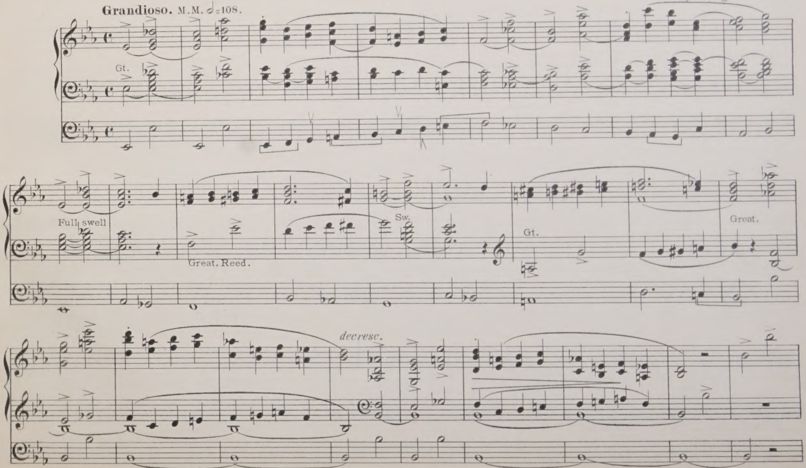
Grand Offertoire for Organ.

Founded upon Schumann's celebrated Quintett.

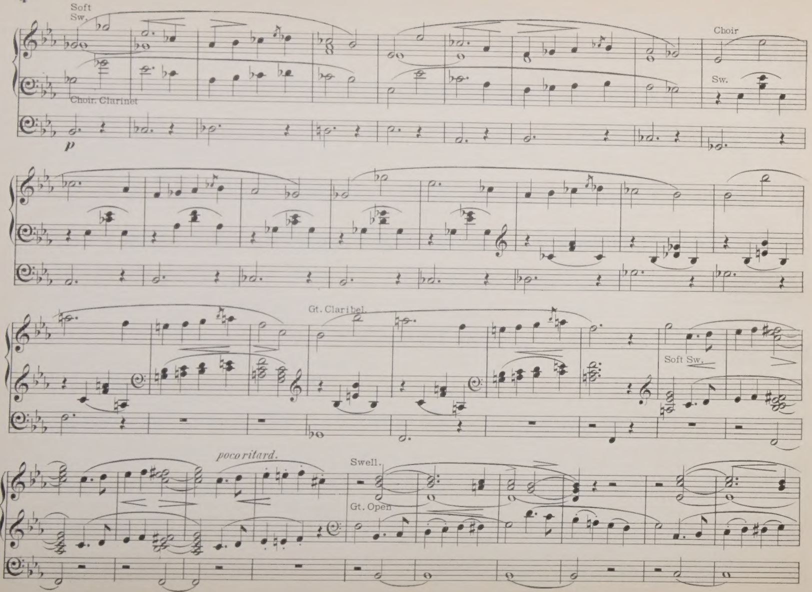
Prepare.
Swell. Full.
Great. up to Mixtures Coupled to Sw.
Choir. Clarinet.
Pedals. *ff*

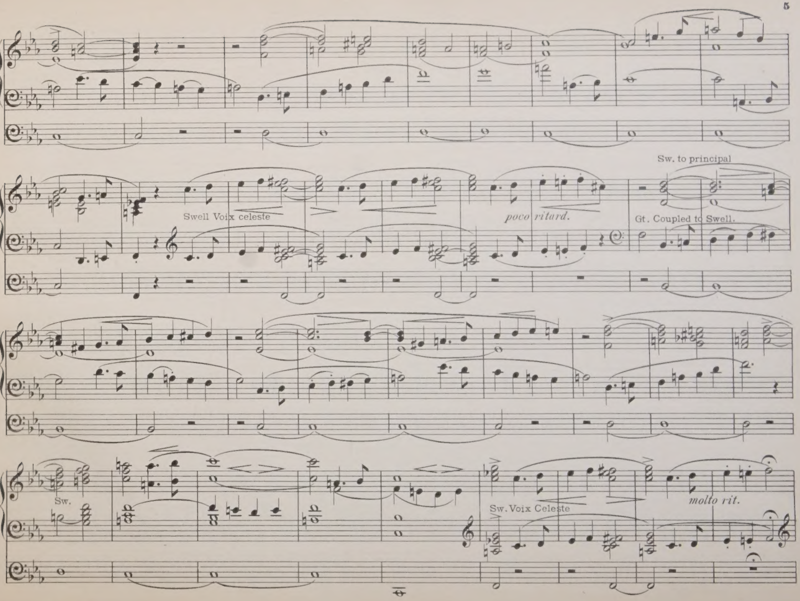
by George F. Vincent.

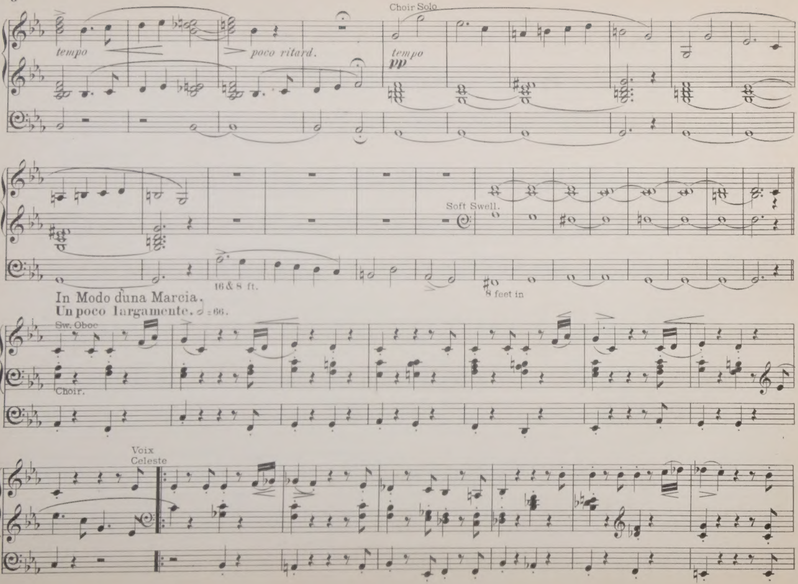
Grandioso. M.M. 𝅗𝅥 = 108.

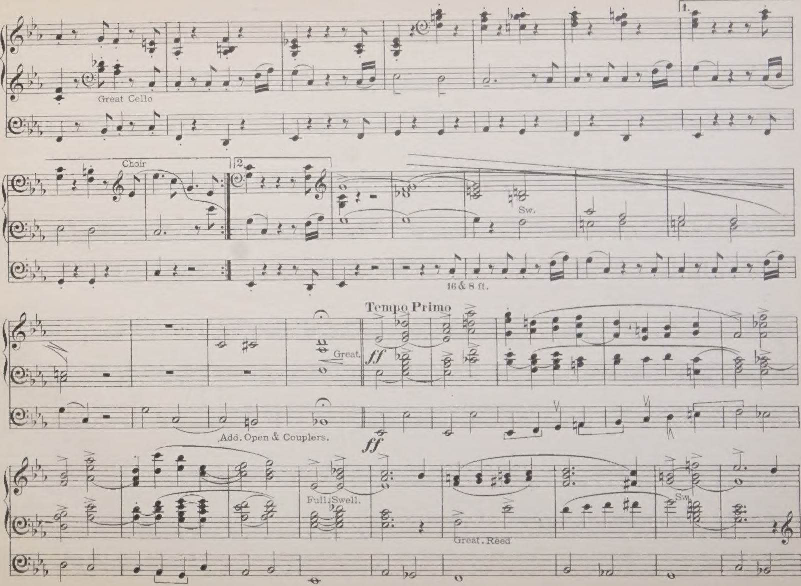

Gt.
Full swell
Great. Reed.
Sw.
Gt.
Great.
decresc.

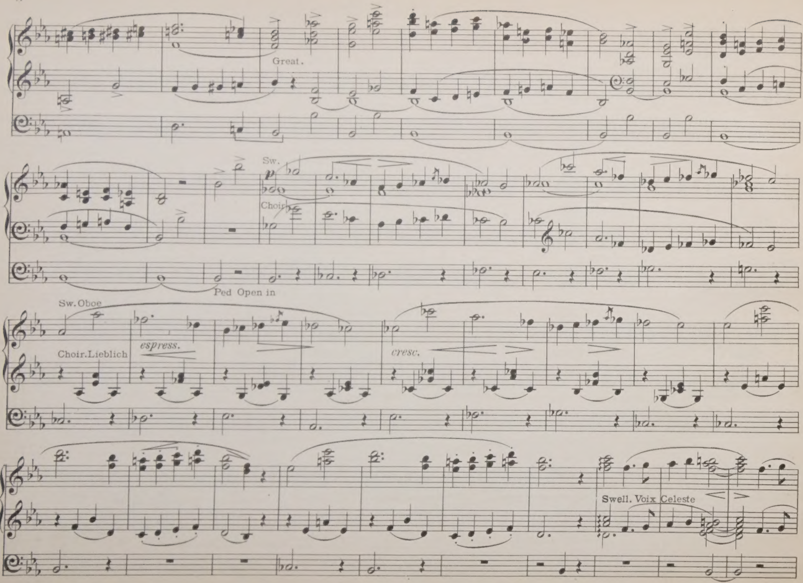
Reduce Ped organ

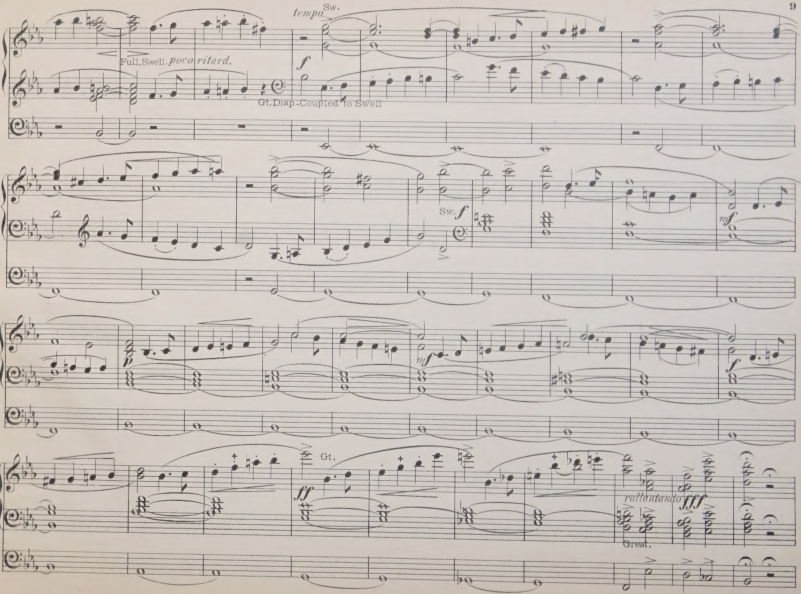

Soft
Sw.
Choir. Clarinet
p
Choir
Sw.
Gt. Claribel.
Soft Sw.
poco ritard.
Swell.
Gt. Open

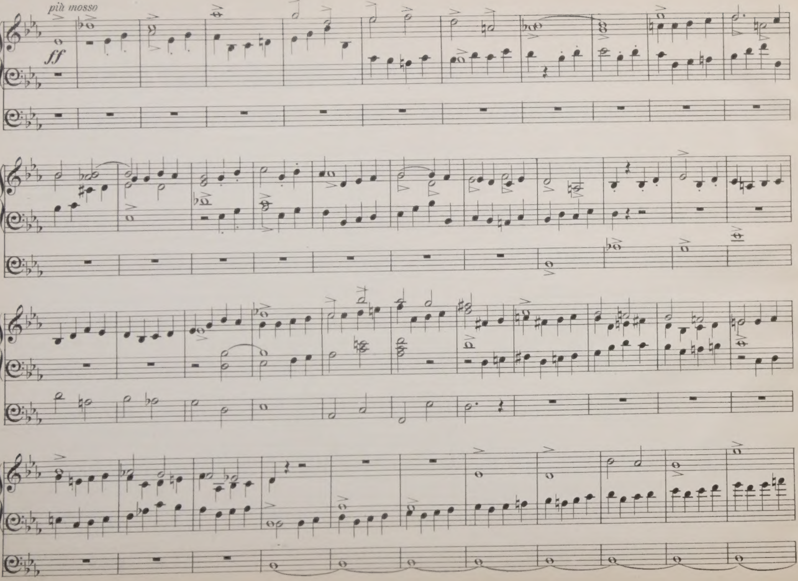

Sw. to principal
Swell Voix celeste
poco ritard.
Gt. Coupled to Swell.
Sw.
Sw. Voix Celeste
molto rit.

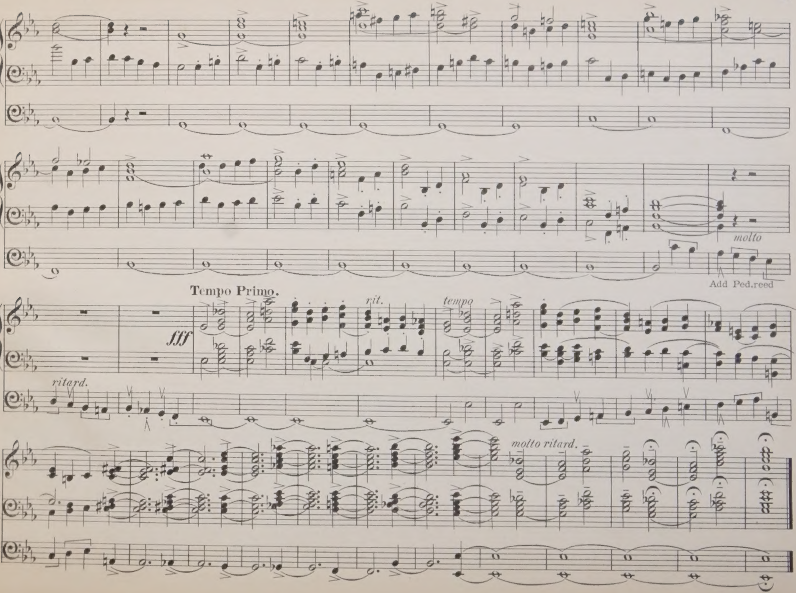

tempo
poco ritard.
Choir Solo
tempo
pp
Soft Swell.
16 & 8 ft.
8 feet in
In Modo duna Marcia.
Un poco largamente. 𝅗𝅥 = 66.
Sw. Oboe
Choir.
Voix
Celeste


1.
Great Cello
Choir
2.
Sw.
16 & 8 ft.
Tempo Primo
Great.
ff
Add. Open & Couplers.
ff
Full Swell.
Great. Reed
Sw.


Great.
Sw.
p
Choir
Ped Open in
Sw. Oboe
Choir. Lieblich
espress.
cresc.
Swell. Voix Celeste


tempo
Sw.
Full Swell. poco ritard.
f
Gt. Diap. Coupled to Swell
Sw. f
mf
p
mf
f
Gt.
ff
rallentando
fff
Great.


più mosso
ff


molto
Add Ped.reed
Tempo Primo.
ritard.
fff
rit.
tempo
molto ritard.

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To Monsieur P. SAINTON.

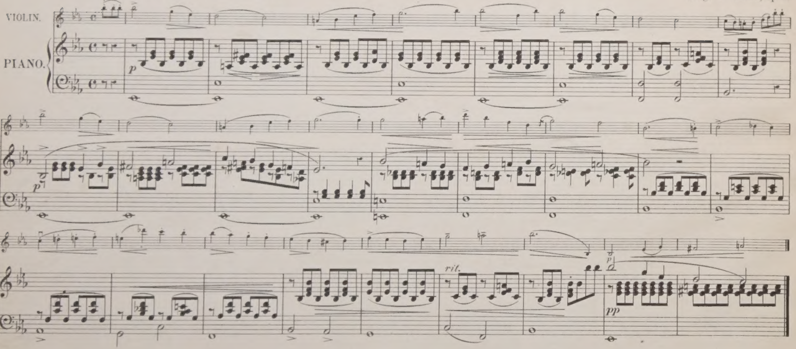
CAVATINA

for

Violin with Pianoforte accompaniment.

Andante con espressione. M.M. ♩ = 108.

George F. Vincent, Op. 25.


VIOLIN.
PIANO.
p
p
rit.
p
pp

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